

सिंघी जैन ग्रन्थ माला

\*\*\*\*\*[ग्रन्थाङ्क २२]\*\*\*\*\*

कवि-अब्दुल रहमान - कृत

सन्देश रासक



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ABDUL RAHAMAN'S

SAMDESA RASAKA

क ल क स त न ण सी  
साधुचरित-श्रेष्ठिर्घ्य श्रीमद् डालचन्दजी सिंघी पुष्पसृतिनिमित्त  
प्रतिष्ठापित एवं प्रकाशित

# सिंघी जैन ग्रन्थमाला

[ जैन आगमिक, दार्शनिक, साहित्यिक, ऐतिहासिक, वैश्वान्तिक, कथात्मक-इत्यादि विविधविषयगुम्भित ;  
प्राकृत, संस्कृत, अपभ्रंश, प्राचीनगुर्जर-राजस्थानी आदि भाषाभाषानिबद्ध ; सार्वजनीन पुरातन  
वाक्य तथा नूतन संशोधनात्मक साहित्य प्रकाशनी सर्वश्रेष्ठ जैन ग्रन्थावलि. ]

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भारतीय विद्या भवन

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(सम्मान्य नियामक-भारतीय विद्या भवन)

वधा

प्रो० हरि बल्लभ भाषाणी, एम्. ए.

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प्र का श क

श्री जयन्तकृष्ण इ० देव, एम्. ए., एल्.एल्. बी.,

गौनरि सचिव

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बं ब ई

विप्रसन्न २००१] \* प्रथमावृत्ति, पञ्चशत प्रति \* [ १९४५ विप्रसन्न

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## ॥ सिंघीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

लिङ्गवर्णनमिषे देष्टे मुनिसिद्धा मनोरमा । मुनिदानाद् इत्याद्या पुरी वैभववाहिनी ॥	१
अथो निवसन्त्यत्र जना ऊहेतरेषांवाः । धनाद्या नृपसम्मान्वा धर्मकर्मपरायणाः ॥	२
श्रीशालचन्द्र वृत्तासीत् तेष्वेको बहुभाग्यवान् । साधुर्न सच्चारी यः सिंघीकुलप्रमाकरः ॥	३
वाक्य एवागतो यत्र कर्तुं स्वाकारितृत्विम् । कलिकातामहापुरां कृतधर्मायैमिश्रयः ॥	४
कुशाग्रीपस्वतुङ्गेव सङ्गृह्य च मुनिहवा । उपार्ज्ये शिपुलं लक्ष्मीं नोद्यधिवोऽत्रनिष्ठ सः ॥	५
तस्य मधुकुमारीति सङ्घारीकुलसङ्गता । अभूत् पतिमत्ता पत्नी श्रीकृत्योभाग्यमूर्धना ॥	६
श्रीवहादुरसिंहाख्यो गुणवर्धनवस्तथो । अभवत् सुकृती दान्नी धर्मप्रियश्च धीनिधिः ॥	७
प्राज्ञा पुण्यवत्ता तेन पत्नी हिलकमुन्दरी । पत्न्या सौभाग्यकन्द्रेण भासितं तत्कुलाम्बरम् ॥	८
श्रीभान्ना राजेन्द्रसिंहोऽस्य ज्येष्ठपुत्रः शुचिशिवः । यः सर्वकार्यदक्षतायै सिगुर्दक्षिणावाहवत् ॥	९
नरेन्द्रसिंह इत्याख्यस्तेजस्वी अभ्यगः सुतः । सन्तुष्टीन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥	१०
सन्निभ प्रबोधि सन्तुष्टा भासमानिपरायणाः । विनीताः सरला भग्याः पितुर्मार्गांशुनामिनः ॥	११
मन्त्रेऽपि बहुवत्सलानवत् स्वसादिबान्धवाः । धनेर्जनैः समृद्धः सन् स शब्देव वदाम्बत ॥	१२

अन्वयः—

सरस्वतीं सदाशक्तौ भूत्वा लक्ष्मीविवोऽप्ययम् । तन्नाम्नासीत् सदाचारी सवित्रं विदुषां शतम् ॥	१३
नादकारो न दुर्धर्तो न शिलासो न दुर्ध्वयः । रश्मि कदापि तद्गोदे सतां तद् विनापायनम् ॥	१४
असौ गुरुजनानां स विनीतः सज्जनश्च प्रति । यन्पुत्रनेऽनुरक्तोऽभूत् धीतः पोष्यगणेष्वपि ॥	१५
देव-काकस्थितिश्लेष्मौ विप्र-विज्ञानपूजकः । इतिहासादि-साहित्य-संस्कृति-सत्कलाप्रियः ॥	१६
सन्तुष्टयै समाजस्य धर्मस्वोक्तयेदेतये । प्रजापय च विभवा दत्तं तेन धनं धनम् ॥	१७
गत्वा खभा समिसारी भूवाऽप्यभ्युपदान्वितः । दत्त्वा दानं यथायोग्यं श्रोताहिताय कर्मदा ॥	१८
एवं धनेन देहेन ज्ञानेन शुभनिष्ठया । भक्तौ च यमाश्रित्य सत्कर्मणि सदाशयः ॥	१९
अधाम्नादा मन्त्रेण स्वपितु स्मृतिदेवके । कर्तुं किञ्चित् विशिष्टं स कार्यं मनसविन्दयत् ॥	२०
पुत्रयः पिता सदैवासीत् सम्पद्य-ज्ञानरधि- स्वयम् । वस्त्रात् तज्ज्ञानपूज्यं बतनीयं मयाऽप्ययम् ॥	२१
विचार्यैवं स्वयं चित्ते पुनः प्राप्य सुखमनिसम् । यद्वाहरद्वयसमिन्नागौ विदुषा थापि लापसाय ॥	२२
जैनज्ञानप्रसादायै स्थाने यः स्ति नि के त ने । सिंघीवदाङ्गिर्न जैन ज्ञानायै न मयी न मयी विप्र ॥	२३
श्रीजिनविक्रमा प्रभो मुनिनाम्ना च विभुतः । स्वीकर्तुं भावितसेन वस्त्रविहायकं पदम् ॥	२४
तस्य सौजन्य-सौहार्द-स्वयौदार्यद्विसदृशैः । कवीभूय मुदा येन स्वीकृतं तत्पदं वरम् ॥	२५
कधीन्द्रेण रवीन्द्रेण स्वीपरायनकामिना । रत्न-नागादे-पद्मादे तत्प्रतिष्ठा स्वधीयत ॥	२६
प्राशस्त्यं मुनिना थापि कार्यं तदुपयोगिभम् । पश्यन् प्रातःकल्पात् तथैव ग्रन्थगुणदाम् ॥	२७
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलवेत्तना । सपितृधेयसे चैषां प्राशस्त्या ग्रन्थमालिका ॥	२८
वदार्थेयता तेन धर्मशीलेन दामिना । व्यक्तित्वं पुण्ड्रं ज्ञेयं सत्कर्मकार्यमुत्प्रेष्ये ॥	२९
आप्राज्ञां कृतिदानेन नैवेद्यां विदुषां तथा । ज्ञानाभ्यासाय निष्कमसहाय्यं स प्रदत्तवान् ॥	३०
जलवातादिकानां तु प्रातिवृत्त्यादौ मुनिः । कार्यं त्रिवारिकं तत्र समाप्यान्वयं वास्थितः ॥	३१
वदप्रपि सत्तवं सर्वं साहाय्यं तेन कच्छता । ग्रन्थमालाप्रकाशाय महोत्साहः प्रदर्शितः ॥	३२
मन्दे निष्येष्टे-चन्द्रोन्दि जाता धुनः मुनेजना । ग्रन्थावस्थाः स्मिरन्त्यथ विप्रराय च नृजना ॥	३३
ततः मुद्रणपरमार्थं सिंघीवंशानसत्कता । भा वि ह्य भ व ना देयं ग्रन्थमाला समर्पिता ॥	३४
भासीतस्य मनोकान्ठाऽपूर्वा ग्रन्थप्रच्छन्ने । उदयं व्यपितं तेन लक्ष्म्यापि हि रूप्यकम् ॥	३५
दुर्विक्रमात् सिंघेनैः । दीर्घाभ्याधातवन्मृतम् । स्वर्णैवेवाव कालेन स्वयं स मुकृती ययौ ॥	३६
इन्दु-स-धुन-नेमिन्दे मासे आपादसन्कटे । कलिमलारवपुर्वा स माहवान् परमां गतिम् ॥	३७
पितृभग्नैः मन्त्रैः प्रेषयै पितुरात्मनः । तथैव प्रसिन्धुः सखी प्रजापतेऽप्ययं पुनः ॥	३८
इयं ग्रन्थावलि श्रेष्ठा श्रेष्ठ प्रज्ञावता प्रया । मुदाद् भूयै सतां सिंघीकुलकीर्तिप्रकाशिका ॥	३९
विद्वज्जनकृताद्वादा सविदानन्ददा सदा । चिरं मन्दन्विरं सोके श्रीसिंघी ग्रन्थपद्वतिः ॥	४०

## ॥ सिंधीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपादाख्यो देशो भारतविभुतः । रुपादेहीति सचाग्री पुरिका तत्र सुस्थिता ॥	१
सदाचार-विचारान्मां प्राचीरगृणतेः सगः । श्रीमत्पुरासिंहोऽत्र राहोऽनन्यभूमिषः ॥	२
तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिमाकृ । क्षात्रधर्मधनो यत्र परमाकुलप्रणीः ॥	३
मुञ्ज-भोजमुखा भूषा जाया यसिन् महाकुले । किं वर्णते वृद्धीनत्वं तत्तुलनातजम्जनः ॥	४
पत्नी राजकुमारीति तस्याभूद् गुणसंहिता । चातुर्व-रूप-लावण्य-मुवासीजन्यभूषिता ॥	५
हस्त्रिपाणामभाषां धीर्योरीसमुत्साहतिष् । यो रद्वैव जनो मेने राजन्यकुलमा हसौ ॥	६
पुत्रः कितनसिंहाख्यो जातस्तयोरेतिभियः । रणमत्त इति चान्यद् यथाम जननीकुलम् ॥	७
श्रीदेवीहंसनामाऽत्र राजपुत्रो यतीवरः । ज्योतिर्मयऽवधितानां पारगामी जनप्रियः ॥	८
आयवो महदेवाद् यो ज्ञसन् जनपदान् गतुः । जातः श्रीवृद्धिसिंहस्य प्रीति-श्रद्धास्पदं परम् ॥	९
सेनायाप्रतिभेरेणा स तन्मुनः स्वसन्निधौ । रक्षितः, निक्षितः सम्पत्, कृतो जैनमवातुगः ॥	१०
दीप्तमेवान् तच्छिरोबोलेषु गुरु-बालो दीपंगती । विमुहः स्वगृहात् सोऽथ वददृष्टया विनिर्गतः ॥	११

तथा च-

आम्वा नैकेषु देशेषु सेधिका च गतुः नरात् । दीक्षितो मुनिद्वयो भूत्वा तावो जैनमुनिस्ततः ॥	१२
ज्ञातान्तेकशालाति नानाधर्ममतसि च । मध्यस्थपृथिना तेन तत्सत्त्वस्वगमेयिणा ॥	१३
अधीता विविधा भाषा भारतीया युरोपजाः । अनेका लिपयोऽप्येवं प्रद-नूतनकाठिकाः ॥	१४
तेन प्रकाशिता नैके ग्रन्था विद्वत्प्रसिक्ताः । लिखिता बहूनां छेदा गेयिहस्तप्यगुणिक्ताः ॥	१५
स यदुभिः सुविद्वत्सम्पन्नैश्च सस्कृतः । त्रिनक्षिपयनाशाऽतो कपालोऽभयद् सनीपिपु ॥	१६
एव तं विभुतिं ज्ञात्वा श्रीमद्गान्धीप्रसादना । आहूतः सादरं गुणवचनान् स्वयमन्वदा ॥	१७
पुरे चादमदायै राष्ट्रीयशिक्षणालया । विद्यापीठ इति क्वातः प्रविष्टो यदाऽनन्यम् ॥	१८
आचार्येणैव तत्रोपनिबुद्धः स ग्राह्यमना । रसं गुणि-मिथीगुणैश्च पु रा त एवा यत्र मन्दिरे ॥	१९
कर्णानामष्टकं यावत् सम्भूय सन् पदै गतः । गत्वा जर्मनराष्ट्रे स तत्संस्कृतिसमीपवान् ॥	२०
एत मागत्य सेंट्रलो राहकर्ये च सक्रियम् । कारावासोऽपि समाप्तो तेन स्वराज्यपर्वणि ॥	२१
क्रमात् ततो विनिर्मुक्तः स्थितः दाम्निनिदेशने । विषयन्तमयीन्द्रधीरवीन्द्रनाथभूषिते ॥	२२
मिं धी परपुत्रं जैन ज्ञान पीठं तदाधितम् । स्थापितं तत्र सिंधीश्रीदालकन्दस्य वसुना ॥	२३
श्रीमहापुरासिंहेन दानवीरिण पीमता । स्मृत्यर्थे निजपात्रस्य जैनज्ञानप्रसारकम् ॥	२४
प्रतिष्ठितश्च कपालो पदेऽपिपात्रकन्दके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाक्कायम् ॥	२५
ससैव मेरणां प्राप्य श्रीसिंधीकुलवेदना । सपितृश्रेयसे होषा प्रारब्धा ग्रन्थमालिका ॥	२६
अर्धैव विगतं तस्य वर्षाणामष्टकं पुनः । ग्रन्थमालाविक्रसाय प्रवृत्तिपु प्रपत्यतः ॥	२७
वार्ध-न-नयेन्द्रेण दे सुभाईनगरीस्थितः । सुंशीति शिरदुल्यातः कन्दैयात्ताळधीसखः ॥	२८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मातो । कौमिलस्य तस्याभूत् प्रयतः सफलोऽचिरात् ॥	२९
विदुषां धीमतां योगात् संस्था जगता प्रतिष्ठिता । या र ती य पद्मेपेत मि द्या म ब म सज्जया ॥	३०
आहूतः सहकाराय सुहृदा स मुनिः कृतो । ततः प्रभुति तत्रापि सहयोगे मदक्षमान् ॥	३१
गङ्गवनेऽप्यदा तस्य सेवाऽपिवा श्रयेक्षिता । स्वीकृता नष्टभावेन साऽप्याचार्यपदाश्रिता ॥	३२
नन्द-निर्पङ्के-चन्द्रानन्दे वेदमे निदिष्टा पुनः । एतद्ग्रन्थावलीख्यैकृत् तेन गन्धर्वोचना ॥	३३
परामर्शान् शतशस्य श्रीसिंधीकुलमालवता । ना वि द्या म ब म वा येयं ग्रन्थमाला समर्पिता ॥	३४
देवादल्पे गते काष्ठे सिंधीधर्मां दिग्गताः । यस्तस्य ज्ञानसेवायां साहाय्यकरतोद् गतान् ॥	३५
पितृकार्यप्रणयं यमश्रीकैवल्यमवैः । राजेन्द्रसिंहपुर्येष सस्कृतं तद्वचस्रकः ॥	३६
गुणशोभितुर्गाम्ना ग्रन्थागारकृते पुनः । वन्धुन्येष्टो गुणभेष्टो हार्दकस्य मदक्षमान् ॥	३७
ग्रन्थमालाप्रसिद्धयं पितृवत्तस्य कोशितम् । श्रीसिंधीधर्माः सर्वे पदगिराऽनुचिपीयते ॥	३८
विद्वज्जगताद्वादा सचिदानन्ददा सदा । पिरं वन्द्यैव लोके त्रिविक्रमभास्वी ॥	३९

# सिंधी जैन ग्रन्थमाला

## ०० अद्यावधि मुद्रित ग्रन्थनामावलि ००

- १ मेरुद्राचार्यरचित प्रबोधनि तामणि मूलग्रन्थ २ पुरातनप्रबोधसमूह ३ राजशेखरसूररचित प्रबोधकोश ४ निनप्रबोधसूत्ररचित विविधटीका ५ मेघविजयोपाध्यायविरचित देवानन्दमहाकव्य ६ यशोविजयोपाध्यायकृत जैनतर्कशाखा ७ हेमचन्द्राचार्यकृत प्रभाषणीमाहा ८ महाकाण्डदेवदत्त अचरङ्क मन्थप्रदी ९ प्रबोधचिन्तामणि-हिन्दी भाषांतर १० प्रभाषचन्द्रसूररचित प्रभाषकचरित ११ Life of Hemachandracharya By Dr G Buhler १२ सिद्धिचन्द्रोपाध्यायविरचित मानुचन्द्र गणितचरित १३ यशोविजयोपाध्यायविरचित ज्ञाननिद्राप्रकरण १४ हरिवैष्णवाचार्यकृत गृह्य कथाकोश १५ जैनपुस्तकप्रवासिसमूह प्रथम भाग १६ हरिभद्रसूरविरचित धूर्तरक्षाल १७ दुर्गदेवकृत तिष्ठसमुच्चय १८ शशि अचरङ्क रहमानदृत स्रदेशरायक



## ०० संप्रति मुद्र्यमाण ग्रन्थनामावलि ००

- १ सारतण्णचरित्रांशु २ कुमारचरित्ररत्नसमूह ३ विविधगणनीयपञ्चांगनिसमूह ४ जैनपुस्तकप्रवासित समूह, भाग १ ५ विज्ञानलोकसंग्रह ६ जलोत्तमसूरकृत गुणव्यमालाकथा ७-८ उदयप्रमथरचित धर्मोन्मुदपमहाकव्य तथा कीर्तिरौमुदी आदि भाषा व अनेक प्रसहसारी कृतिप्रमूह ९ जिनेश्वर-विरचित कथाकोशप्रकरण १० मेघविजयोपाध्यायकृत विविधनयमहाकव्य ११ शान्ताचार्यकृत न्यायाचारान्तरांशु १२ महाभुवि गुणरागविरचित चतुर्चात्र (प्राकृत) १३ नयनहठनाम निमिष शास्त्र १४ बोजहल्लिरचित वीरानती कथा (प्राकृत) १५ गुणचन्द्रविरचित धर्मीकर्मवन्दनप्रबोध १६ मननप्रविरचित हम्मिरमहाकव्य इत्यादि इत्यादि



## ०० मुद्रणार्थ निर्धारित एवं सज्जीकृत ग्रन्थनामावलि ००

- १ मानुचन्द्रविरचित विविधवित्प्रदीप २ पुरातन रास-भाषाविसमूह ३ प्रतीक वाक्य प्रकरण ४ मद्रवाहुरविरचित भगवदुपनिषद् ५ सिद्धिचन्द्रोपाध्यायविरचित वासवदत्त टीका ६ यशोविजयविरचित धर्मोपदेशमाला ७ देवमन्दसूरकृत मूलद्रष्टव्यकालरहित ८ राजप्रभाषाविरचित उपदेशमाला टीका ९ यशोविजयोपाध्यायकृत अनेकात्म्यकथा १० जिनेश्वरचार्यकृत प्रभाषलक्षण ११ महाविशीषध्वन १२ उदयप्रभाषाविरचित आवदकचालप्रयोग १३ राजेश्वर नागवि १४ उपदेशप्रकरणप्रबोध १५ सिद्धिचन्द्रकृत कव्य प्रकाशखण्डन १६ वर्द्धमानाचार्यकृत गणरत्नमहोदधि १७ प्रतीक्षासोमकृत सोमशोभन्य काय १८ नैमिषकृत पण्डितक (पृथक् गुणव ३ भागकोष गुण) १९ श्रीमन्नानार्थ विरचित महापुरम चरित्र (प्राकृत महाप्रब) २० वदपाहचरित्र (प्राकृत) २१ नम्यासुदरीकथा (प्राकृत) २२ नैमिनाह चरित्र (अप्रप्रस महाप्रब) २३ उपदेश पदटीका (वर्द्धमानाचार्यकृत) २४ निर्वाणलीलावती कथा (२४ कथा प्रब) २५ कलमुद्राचरित (राष्ट्रन कव्य प्रब) २६ राजप्रमथ चरित्रमूह मोलचरित्र २७ प्रभोदमाणिक्यकृत वागमयल्लाररति २८ सोमदेवविरचित सिद्धमुखमण्डनश्री २९ रामकण्ठविरचित इत्यल्लाररति ३० वाणि-वर्द्धण ३१ पुरातनप्रबोधसमूह-हिन्दी भाषांतर ३२ भुवनमानुचरित्र चाललकोष ३३ सुवनमुदरी चरित (प्राकृत कथा) इत्यादि इत्यादि





# CONTENTS

Abbreviations	(3-4)
Babu Shri Bahadur Singhji Singh	(1-14)
Preface	one-sixteen
Introduction	seventeen
A. Critical Study of the Grammar and Metres of the <i>Samdeśarāsaka</i>	1-75
Introductory	1
I Grammar	2-48
I Orthography	2-7
Nasalisation	3
Interchange between <i>ṛ</i> and <i>ṝ</i> , etc	5-7
II Sound-changes	7-20
Prosodic Alterations	7
Vowel changes	8
Consonant changes	13-18
a) Single Consonants	13
b) Conjuncts	15
Law of Shortening of the <i>l</i> -inals, etc	18
III Morphology	20-40
Stem formation - Affixes	20
Nominal Flexion	23-35
Some Cases of Special Morphological Interest	23
Masculine and Neuter <i>A</i> -stems	27
Feminine <i>A</i> -stems	30
Masculine <i>I</i> - and <i>U</i> -stems	31
Pronouns	33
Numerals	35
Verbal Flexion	35-38
Present	35
Imperative	36
Optative	36
Future	37
Preterit Participle, etc.	37
Passive	38
Postpositions	38
Inflexionables	40

IV Compounds	41-42
V Some Syntactical Remarks	42-46
VI Conclusion Dialect of the Sn.	46-48
<b>II Metres</b>	48-75
General	48
A Matravyrttas	50-71
I (a) Four lined Metres Rhyme a b c d	50
(b) Metres of the Dohā type	62
(c) Metres with the Rhyme type ab, cd ef	65
(d) Strophic Metres	66
II Metres of the Gāthā type	69-71
B Varnavyrttas	71
Metrical Emendations	71-74
Table Showing the Metre of All the Stanzas	75
<b>III Form and Structure</b>	76-78
<b>IV Summary of the Contents</b>	78-94
Notes	95-99
Appendix I	100-101
Appendix II	102
Additions and Corrections	103-106
सदेशरासक Text with Sanskrit व्याख्या and अवचरिका	१-९०
पद्यानुक्रमणिका	९१-९३
शब्दकोश	९४-११८
प्राकृतशब्दसूचि	११८-१२१
यनस्पतिनामसूचि	१२२-१२३
विशेषनामसूचि	१२४
छन्दोनामसूचि	१२४

# ABBREVIATIONS

A. B. C.	The three Mss used for constituting the text of the Sk.
abl.	ablative.
abs.	absolute.
acc.	accusative.
A.M.	'Apabhramśa Metres' by H. D. VELANKAR (JUB. II. iii, Nov. 1933. pp. 32-54; V. iii, Nov. 1936 pp. 41-71)
Ap.	Apabhramśa.
As.	Apabhramśa-Studien by L. ALSDORF, Leipzig, 1937.
Bl.	Dharmasattalaha von Dharmayāla ed. H. JACOBI, München, 1918.
BROU	
Ch.	Chand'nuśāsana of Hemacandra (pub. Devkaran Mulchand Shoth, Bombay. 1912)
Ch.	Chandahloka of Ratnaśekhara (= Appendix I to A.M. I, JUB II iii Nov. 1933, pp. 54-61).
DAVE	Gujarāṭi Language by T. N. DAVE, London, 1935.
Des.	Deśnāmamālā of Hemacandra (BSS. XVII).
f. fem.	feminine
fut.	future
gon.	genitive
GL.	Gāthālaṣana of Nanditādhyā (ed. H. D. VELANKAR ABORI, XIV. i-ii, 1933; pp. 1-38).
Guj	Gujarāṭi
Ha.	Hemacandra's Prakrit Grammar (= VIII chapter of the Siddhahema) ed. P. L. VAIDYA, 1928.
Hr.	Harivanshpurāṇa ed. L. ALSDORF (Hamburg, 1936)
imper.	imperative.
instr.	instrumental
Kd.	Kaṇḍarpanam ed. H. D. VELANKAR (ABORI XVI i-ii, 1933 pp. 41-89; pp. 37-60).

KP.	<i>Der Kumārapālapratibodha</i> by L. ALZOPF Hamburg, 1928.
loc.	locative
Mār.	Mārwārī
m. masc.	masculine
Ms(s).	manuscript(s).
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rajasthani
part.	participle.
Pischel.	<i>Grammatik der Prakrit-Sprachen</i> by R. PISCHEL, Strassburg, 1900.
Pk.	Prākṛta
plur.	plural
Pr.	<i>Prākṛta-Paiṅgala</i> ed. C. M. GHOSH (Biblio- theca Indica, 1902) (The references are to the section on the श्राव्य unless this indicated otherwise)
pres.	present
pret.	preterit
San.	<i>Sanatkumāracaritam</i> ed. H. JACOBI, München, 1921.
Sc.	<i>Svayambhūschandas</i> of Svayambhū ed. H. D. VILLANKAR ( <i>JUB.</i> V. iii, Nov. 1936, pp. 72-98).
SHAHIDULLAH:	<i>Les Chants Mystiques de Rāṇha et de Saraha</i> : ed. M. SHAHIDULLAH, Paris, 1928.
sing.	singular
Sk.	Sanskṛta
Sr.	<i>Sandetarāṣala</i>
Tulsidas	<i>Rāmācaritamānasa</i> of Tulsidas
TURNER	'Gujarati Phonology' by R. L. TURNER ( <i>JRAS.</i> 1921)
TESSITORI	<i>Notes on the Grammar of the Old Western Rajasthani Language</i> by L. P. TESSITORI ( <i>I. A.</i> )
Vjs.	<i>Vṛttayāṭisamuccaya</i> of Virahāṅka ed. H. D. VILLANKAR ( <i>JBBRAS.</i> n. s., V. iii 1929, pp.
voc.	vocative
Vr.	<i>Varnaratnālaṅkā</i> of Jyotirīśvara-Kaviśekhara- cārya, ed. S. K. CHATTERJI and Rabua MISHRA, Calcutta 1940.

Kp.	<i>Der Kumārapālapratibodha</i> by L. ALANORF Hamburg, 1928.
loc.	locative
Mār.	Mārwaṭi
m. masc.	masculine
Ms(s).	manuscript(s)
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rājasthāni
part.	participle.
PISCHEL	<i>Grammatik der Prākṛit-Sprachen</i> by R. PISCHEL, Strassburg, 1900.
Pk.	Prākṛta
plur.	plural
Pr.	<i>Prākṛita-Paṅgalam</i> ed. C. M. GHOSH (Bibliotheca Indica, 1902) (The references are to the section on the प्राकृत unless this indicated otherwise)
pres.	present
pret.	preterit
San.	<i>Sanatkumāracaritaṃ</i> ed H. JACOBI, München, 1921.
So.	<i>Svayambhūcchandas</i> of Svayambhū ed. H. D. VELANKAR ( <i>JUB.</i> V. iii, Nov. 1935, pp. 72-93).
SHAHIDULLAH:	<i>Les Chants Mystiques de Kāṇha et de Saraha:</i> ed. M. SHAHIDULLAH, Paris, 1928.
sing.	singular
Sk.	Sanskṛta
Ss.	<i>Sandేశarāśa</i>
Tulsidas	<i>Rāmācarita-mānasa</i> of Tulsidas
TURNER	'Gujarati Phonology' by R. L. TURNER ( <i>JRAS.</i> 1921)
TESSITORI	<i>Notes on the Grammar of the Old Western Rajasthani Language</i> by L. P. TESSITORI ( <i>I. A.</i> )
Vja.	<i>Vṛttajāṭisamuccaya</i> of Virahāṅka ed. H. D. VELANKAR ( <i>JBBRAS</i> , n. s., V. i-ii 1929, pp.
voc.	vocative
Vr.	<i>Varnarata-māhara</i> of Jyotinśvara-Kaviśekhara- cārya. ed. S. K. CHATTERJI and Babua MISRA, Calcutta 1940.

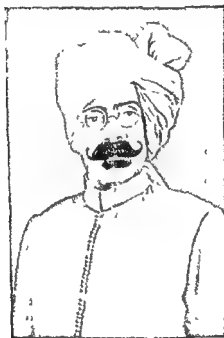
सर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



बापू श्रीबहादुर सिंहजी सिंघीके पुण्यशोक पिता

जन्म-दि से १९२१, माला भदि ६ ॥ स्वर्गपाव-दि से १९८४ चोर भदि ६

दानशील-साहित्यरसिक-संस्कृतिप्रिय  
स्व. श्रीबामू बहादुरसिंहजी सिंघी



अजीमगंज-कलकत्ता

जन्म सा. २८-६-१८८५]

[मृत्यु सा. ०-७-१९४४

## Babu Shri Bahadur Singhji Singhi

My dear, sincere, and noble friend, Babu Shri BAHADUR SINGHI SINGHI, who, under my special inspiration, had founded this SINGHI JAIN SERIES in 1931, in sacred memory of his saintly father, Babu Shri DALCHANDJI SINGHI and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress in course of last twelve years who had, to find it in more advancing and comprehensive form in future, cherished an intense desire which resulted in associating the Series with the BHARATIYA VIDYA BHAVAN, according to a scheme outlined by me in the latest works published last year in it, is now no more to see the publication of this work! Full one year has now passed since the sad demise of that noble man. This is the first work of the SERIES that is being published after he departed from amongst us. In his revered memory, I am penning few lines here.

ON THE 7TH OF JULY, last year (1944) Babu Shri BAHADUR SINGHI SINGHI left his mortal coils at the comparatively early age of fifty-nine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss is personal. My contact with him was a turning point in my life. Whatever I have been able, during the past fifteen years, to achieve in the field of scholarship is due directly to him. The financial assistance with which he backed up my activities was the least of his contributions. But for his love of scholarship with which he inspired me, this chapter of my life would have been entirely different.



Babu SHRI BAHADUR SINGHJI SINGHI was born in Azimganj Murshidabad in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors. The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal but thanks to the energy and enterprise of Singhji's father, Babu SHRI DALCHANDJI SINGHI, the family firm became a very flourishing concern.

Babu Dalchandji Singh, was born in Azimganj (Murshidabad) in the Vikram Samvat 1921 (1865 A.D.), and died in Calcutta on the 30th December, 1927. Owing to financial difficulties Dalchandji Singh had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of Messrs Hursingh Nehalchand for a long time though, in those days it was not at all a prominent firm. But having taken the reins of the firm in his own hands Babu Dalchandji developed it on a very large scale, and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of 'Hursingh Nehalchand' came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singh's toils were immense, and the reputation of the firm in commercial circles was indeed, unique.

Having thus brought his jute business to the most flourishing condition Babu Dalchandji Singh diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C.P.), limestone deposits of Sakti State and Akaltara and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro Electric Project and manufacture of aluminium from bauxite ores the first of its kind in India, is yet to be developed. His mining firm Messrs Dalchand Bahadur Singh is reputed to be one of the foremost colliery proprietors in India. While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24 Parganas Rangpur, Purnea Maldah etc.

But the fame of Babu Dalchandji Singh was not confined to his unique position in commercial circles. He was equally

well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When Mahatma Gandhi personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babú Dalchandji Singhi gladly handed over to him a purse of Rs. 10,000.

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000; and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H. E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs. 21,000, in which he paid Rs. 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to many lacs.

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga-darsana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety, he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise; and before this purpose of his could become a reality, he expired.

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However, BABU BAHADUR SINGHIJI SINGHI, worthy son of the worthy father, in order to fulfil the noble wish of the late

Dalchandji Singhi, continued to help institutions like the Jaina Pustaka Pracāraka Maṇḍala, Agra; the Jaina Gurukula, Palitana; the Jaina Vidyābhavana, Udaipur, etc.; and also patronized many individual scholars engaged in the publication of Jaina literature. Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Sri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, Rabindranath Tagore, and learnt of his desire to get a chair of Jaina studies established in the Viśva Bhāratī, Shantiniketan. Out of his respect for the Poet, Babu S'ri Bahadur Singhji readily agreed to found the chair (provisionally for three years) in revered memory of his dear father, and pressing and cordially invited me to organize and conduct the same. I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Viśva-Bhāratī, the grand creation of the great Poet, Rabindranath.

During the period of 10 years of my principalship of the GUJARAT PURATATTVA MANDIR, Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk-lore etc., which had been lying hidden in the great Jaina Bhandars of Patan, Ahmedabad, Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhji Singhi, also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jaina texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present Singhji Jaina Series.

At an early age Babu Bahadur Singhji joined the family business and by pushing ahead with his father's enterprises, succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindari and had interests in many industrial and banking concerns. This early preoccupation with business affairs prevented his having a college education. But Singhji was

studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copperplates and inscriptions. His manuscript collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection, especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhji was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Swetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non-Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

To the Hindu Academy, Daulatpur, Rs. 15,000/.  
 to the Taraqi-Urdu Bangala 5000/.  
 to the Hindi Sahitya Parishad 12,500/.  
 to the Vishuddhanand Sarasvati Marwari Hospital 10,000/.  
 to several maternity homes 2,500/.  
 to the Benares Hindu University 2,500/.  
 to the Jiaganj High School 5,000/.  
 to the Jiaganj London Mission Hospital 6000/.  
 to the Jain Temples at Calcutta and Murshidabad 11,000/.

to the Jain Dharma Pracharak Sabha, Manbhum 5,000/  
 to the Jain Bhavan, Calcutta, 15,000/  
 to the Jain Pustak Prachar Mandal, Agra, 7,500/  
 to the Agra Jain Temple 3 500/  
 to the Ambala Jain High School, 2,100/  
 for the Prakrit Kosh 2 500/  
 to the Bharatiya Vidya Bhavan 10,000/

At the Singh's Park Nela held in December, 1941, at his Ballyganj residence in which Viscount Wavell then Commander in Chief and Lord John Herbert, Governor of Bengal and Lady Herbert participated he donated Rs 41,000/ for the Red Cross Fund

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Really speaking, he did not in the least hanker after name and fame even though he was a multi millionaire and a big Zamindar, and even though he was a man of superior intellect and energy. He was by nature taciturn and a lover of solitude. Art and literature were the pursuits of his choice. He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture painting coins copperplates inscriptions, manuscripts etc. He spent all his spare time in seeing and examining the rarities which he had collected in his room as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races visiting clubs, undertaking pleasure trips etc., and they spend enormously over them, but Singhai had none of these habits. Instead of wasting money on such things he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals were, for the most part given by him anonymously. I know it from my own experience that these gifts donations and charities reach a very high figure at the end of every year. But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now, indicative of this characteristic of his nature. In the year 1941 he shifted,

like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist. Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the present grievous condition of the country as well as the excessive scarcity of the grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhji Singh could have earned four to five lacs of rupees if he had, like many other miserly merchants, sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations, and had been daily distributing freely the grains among thousands of poor people who showered blessings on him; and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies, social or political, though he had sufficient fitness and energy to do so. Still however he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multi-millionaire like him should give an appropriate contribution in the war funds. With this view he arranged in the second week of December, 1941, an attractive show, styled **Singhi Park Mela** in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commander-in-chief (now the Governor-General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

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As mentioned above, the series was started, in 1931 A. D. when I worked as a Founder-Director of the Singhi Jain Chair in *Vishvabhārati* at Shantiniketan, at Singhiji's request. It was, then, our aspiration to put the **SINGHI JAIN CHAIR** and the **SINGHI JAIN SERIES** on a permanent basis and to create a centre at

I also feel the same amount of joy and interest at the Bhavan's progress as Śrī Munshiji, its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities.

On the other hand, the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking, meditation, researches and writings have all been devoted to the development of the Series. As life passes on, the time of activity is also naturally shortened and therefore it is quite appropriate, now, for me to chalk out lines of its future programme and permanence.

As Babu Bahadur Singhji Singhi, the noble founder and the sole patron of the Series, had placed the whole responsibility of the Series on me from its inception, he had also the right to expect that more and more works may more speedily and splendidly be published. I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature. On the works of the Series he had spent through me more than 75,000 rupees during his life-time. But he had not even once asked me, during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information and sanctioned it casting merely a formal glance on the account sheets. But he discussed very minutely the details regarding things such as the paper, types, printing, binding, get-up, etc. as well as internal subjects like Preface and others, and occasionally gave very useful suggestions thereon with deep interest. His only desire being to see the publication of as many works as possible in his life-time, he was always ready to spend as much, after it, as required. He did not labour under a delusion that the things should be done in this or that way when he was no more.

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Śrī  
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Munshi, to the effect that if the Singh Jam Series be associated with the Bhāratīya Vidyā Bhavan, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This well-intentioned desire of Munshi was much liked by me and I conveyed it in a proper form to Singhi who was, besides being a Founder Member of the Bhavan, also an intimate friend of Munshi since long. Eventually he welcomed this idea. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt Sukhlal, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhi. Luckily we all four met in Bombay in the bright half of Vaisakh (V. S. 1999) and on one auspicious day we all sat together and unanimously resolved, at the residence of Munshi, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bhāratīya Vidyā Bhavan under my sole supervision and direction.

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In addition to transferring all sorts of copyright of the Series, Singhi also donated a liberal sum of Rs 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhi, the Bhavan has also resolved to style permanently the Department of Jain Studies as the "*Singhi Jam Sutra Silasipika*".

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In the mean time we considered to purchase for the Bhavan a well equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhi with the professor whose demand was somewhere about Rs 50,000/- Singhi asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long



as donors like himself were there. He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, lucky of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me, the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sobre mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself; but his eldest son and my beloved friend, Babu Shri Rajendra Singh has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000/- for the purpose.

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Singhiji began to take keen interest in the progress and development of the *Bharatiya Vidya Bhavan*, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine. In his last visit to Bombay he had also expressed to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war.

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, wishing me not to worry at all concerning the expenses. He mentioned that

he would not feel satisfied even if the present rate of the publication which is three to four works annually be raised to two works per month. What a noble zeal and a domineering passion for the advancement of learning and literature !

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large scale production of the works in the Series and its extension in pursuance of his eager desire

By the end of 1943 his health began to decline. In the first week of January, 1944 when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell. Notwithstanding his ill health he talked to me for more than a couple of hours on the day of my arrival there. The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health. He discussed with absorbing interest the details of the Samiti's proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments. Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work. At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits.

On the 7th January his health took a turn for the worse. On 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming "Who knows whether we shall meet again or not?" I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health. But while I was stepping out of his room my eyes were full of tears and his last words began to eat into my heart. Ill luck prevented our second meeting. That lofty and generous soul finally left its mortal habitat at mid day on 7th July 1944. May his soul rest in peace !

### Singhji's worthy sons

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large, still it is, indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu Rajendra Singhji, Babu Narendra Singhji and Babu Virendra Singhji are treading in the foot-steps of their revered father. It gives me a great pleasure to record here that during the past year on the Series alone they have spent about Rs. 20,000/-. They also handed over a some of Rs. 5000/- to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language. In last January these Singhi brothers spent in the sacred memory of their late father and their grandmother who had passed away soon after her son, a big sum of about two lacs for social purposes and for helping the poor with food, clothes, etc.

I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs. 50000/- for the purchase of the famous Nahar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs. 3000/- for the foundation of a Jain Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs. 15000/-. He liberally gave Rs. 5000 at the occasion of the celebration of the 'Virasana Mahotsava' in November 1944 which was held by the Digambar Jain Samaj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sark tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the Singhi Jain Series and requested me to bring out as many works as possible, at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literature and culture.

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In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhji's memory by naming its indological library as **Babu Bahadur Singhji Singhji Library**. Further, one of its main halls will bear his name as **Babu Bahadur Singhji Singhji Hall**. The Bhavan's Jain Department will also be known as the **Singhi Jain shastra Shikshapith**.

9 AUGUST 1945  
BHARATIYA VIDYA BHAVAN,  
BOMBAY

} JINA VIJAYA MUNI

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## PREFACE

WHEN for the first time in 1912-13 A. C., I began to examine the Jain Bhandars at Pātan, my primary object then was to find out with a view to research the literary works composed in the Early Vernaculars. At that time I had yet little acquaintance with Sanskrit and Prākṛit, but with Old Gujarātī (or the Old Western Rajasthani, as it is known among the scholars) I had cultivated a considerable familiarity. Of course I was as yet only a fresh student of it. My perusal and study of the research articles dealing with Gujarātī language and literature that were being published in the early Reports of the Gujarātī Sahitya Pariṣad and also in the early numbers of the periodicals like the 'Gujarātī' had created in me a desire to know more and undertake investigation into these subjects. I had already come in close touch with the Rāsā compositions by the Jain monks of which there was such a profusion, and my visit to the Bhandars of various places had given me some idea as to what a big number of such works had been preserved in the Jain Mss. collections. The Bhandars at Pātan were since long very famous for being the oldest and richest Mss. collections pertaining to this subject and so, when I got an opportunity to live in Pātan near Pñjapāda Pravartaka Shri Kantivijayaji Mahārāj whom I considered as my highly revered Guru, I began to prepare a list of the Old Rāsas found in those Bhandars in order to satisfy my curiosity and to have a general idea of how great an amount of such sort of vernacular literature was lying buried there. In this list the information was being gathered under the heads like title of the work, name of the author, date of composition, date of copying, extent of the work in *Granthāḍgras*, number of folios, condition of the Ms, etc.

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During these years a controversy was raging in Gujarat among the scholars of Old Gujarātī as to who was the earliest poet in Old Gujarātī, and the non-Jain scholars almost unanimously had assigned that place to Narasinha Maheti. But there were one or two Jain scholars who had declared their

objection to such a view and who, on the ground of some pre Narasinha Jain works that were within their knowledge, were trying to assign the honour of being the first poet of Old Gujarati to Vinayaprabha Upadhyaya, who had composed his *Gautamasamvatsara* at Khambhāt (Cambay) in 1412 V. S. I too got interested in that controversy and accordingly I began to search carefully for older Gujarati poetical works. In one of the Bhandars I found a Ms. copied in 1357-58 V. S., the years during which the Hindu rule in Gujarat was nearing its end and Independent Gujarat was vanishing for ever between the jaws of Time. The Ms. contained a collection of many small works in Sanskrit, Prakrit, Apabhramśa and Old Gujarati. Among these was found a poetical work called *Neminathacatuspaulikā* of Vinayacandra which appeared to be a charming and typical representative of Old Gujarati works. There was no doubt about its being some 75 or 100 years older than the *Gautamasamvatsara* and hence I prepared a complete copy of it and sent it to be published in the Paryuṣaṇa special number of the monthly 'Jain Svetambar Conference Herald' of the year 1913. At that time I had no specialized study of that subject so that I could supply an explanatory review, notes etc. on it, but my eagerness to continue my research in that subject and to search for and examine more literary works of that type was increased to a degree and from that point of view I continued my efforts.

1. It was about that period that I found a Ms. of the *Samdeśarūsala* in the same Bhandar\*. This Patan Ms. contained the bare text of the poem without any thing like the Sanskrit *Ataṣa* or *Tippaṇa*. On a superficial examination, its language appeared to me to be of a different sort from the language found in other Rasas and it was not properly intelligible to me, since I knew yet practically nothing of the Apabhramśa grammar. But my continuous reading and study of Old Gujarati works had indirectly acquainted me somewhat with that language and consequently I could grasp the essence of the contents of the Rasaka. I had read many times the *Prithvinī-Rasau* before and I could

\* It was in this very Bhandar that I discovered *Prithvī-Rasau* the oldest and earliest extensive prose work in Old Gujarati.

make out that the language of the present Rāsaka was to some extent of that sort which was found in the *Prthivīrāja-Rāsau*, though the form appeared quite different, I became eager to study the Rāsaka and I copied it completely with my own hand. I also hoped to possibly find in the Bhandars some other Ms. of this poem containing some Tabbā (Gujarātī gloss) or Bālāvabodha on it, so that it can facilitate the understanding of the poem. For I had already come across in those Bhandars some Mss. of the works like the *Bhāvanāsandhi* written in the same sort of language and containing a Gujarātī gloss.

After this some five to seven years elapsed. During this, I was progressing in my study of the Prākṛit grammar. The study of Hemacandra's grammar helped me to peep into the exact nature of Prākṛit, Apabhraṃśa etc. In 1918 A. C. when in Poona I was engaged in examining the Jain section of the Government Manuscript collection brought to the Bhandarkar Oriental Research Institute, I came across another Ms. of this Rāsaka there, and I was very glad to find that that new Ms. contained, as I had anticipated, a *chāyā*-like Sanskrit *Avasthrikā* on the text of the Rāsaka. I had then a mind to get prepared a transcript of that Ms. After this when I joined the Gujarāt Vidyāpīṭh and undertook to organize the activities of the Gujarāt Purātattva Mandir, I thought of publishing the Rāsaka in the Purātattva Granthāvalī that was to be started by that Institution. I acquired the Ms. from Pātan as also from Poona and started to note down the variant readings, etc. gradually. But much progress could not be made in that owing to my being occupied with other undertakings. In the meanwhile I received a letter from that great indologist and German savant Prof. Hermann Jacobi. He had asked from me some information regarding the works of Apabhraṃśa literature that could be found in the Pātan Bhandars. For it was Prof. JACOBI who had started a new era in Apabhraṃśa studies by publishing the Apabhraṃśa texts *Bhavisattalaha* of Dhanapāla and the *Samakumāracarita* of Haribhadra and had begun to search diligently for the literary treasures of that language. I sent him particulars regarding the *Tasyāṣṭakhaṇḍa-Mahāpurāṇa* of Puṣpadanta together with

a transcript of the *Hanumanapurana* contained therein, which I had got previously prepared. Afterwards I informed him of this *Samdeśarūsala* also. In the meanwhile, when I decided to go to Germany, he wrote to me 'When yow come, please bring with you the Ms. of the *Samdeśarūsala* or a transcript thereof. I am very eager to see that work' etc. Accordingly I took with me the transcript that I had prepared with my own hand and when in the summer of 1931 I saw that revered and aged Professor in Hamburg, I handed over to him that transcript. He was very much thankful to me for the transcript and said that when he returned to his home at Bonn, he would, at leisure, go through the transcript and write to me his opinion etc. regarding the work in detail. And he kept the transcript with him. But unfortunately he could not do or write anything in connection with this matter during my stay in Germany, being engaged as he was in some more pressing work.

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I returned from Germany and remained wholly occupied in establishing the Singh Jain Chair at Shantiniketan, in planning the Singh Jain Series and other such works. When the Bharatiya Vidya Bhavan was established in 1938 and the 'Bharatiya Vidya Series' was started, I earnestly desired to publish this *Samdeśarūsala* which was occupying my attention since so many years. And so acquiring again the Mss. at Poona and Patan, I got a fresh press-copy prepared from them. After collating variants, I thought of publishing the work serially in the *Bharatiya Vidya* (the Hindi-Gujarati quarterly). In the mean time I came to know of a third Ms. of the *Samdeśarūsala* which was in the Jnanabhandar of Acharya Shri Jinaharisagarji at Lohavat in Marwar. I acquired that Ms. also from the Acharya. Besides the text, that Ms. also contained a Tippana-his short Sanskrit commentary by some different writer. Hence I decided to print that commentary also. Thus ultimately the printing of the text of the present work with the variants from the three Mss. and the Sanskrit commentaries from the Poona and Lohavat Mss. was begun in 1941.

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In the beginning my intention was to publish merely the text with the Sanskrit commentaries and a few prefatory



lines by way of introduction. And accordingly I got the whole thing printed. But then some friends suggested that if the work is published with the indication of the critical apparatus and a critical introduction, it would add to the utility of that fine work for those interested in Apabhramśa. So I entrusted that task to my dear pupil and enthusiastic co-worker Prof. H. C. Bhayani, M. A., who, since last three or four years is deeply engaged in the study of Apabhramśa language and literature and who has acquired a substantial knowledge of that subject. As the result, the present work with its more substantial form is placed in the hands of the learned.

That Prof. Bhayani has spared no pains in studying his subject with requisite minuteness will be clear to all the discerning readers who will go through the pages of the 'Critical Study.' He has carefully investigated and recorded in a systematic manner the rich variety of grammatical forms and different types of metres that are evidenced in this poem. He has also treated the form and structure of the poem, has given an extensive summary of the contents and some informative notes from exegetical or metrical point of view, and has prefaced all this with a brief introduction intended to point out the specially interesting features of the poem. Thus Prof. Bhayani has increased the importance and utility of this publication for which I offer him sincere congratulations.

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Following is the description of the three Mss. which I have utilized in editing the present text and the commentaries:

*Ms. A* — It is a Ms. from the Jain Section of the Government Ms. collection which is in charge of the Bhandarkar Oriental Research Institute, Poona and bears the number 181 of 1881-82. It contains 12 leaves. The date of copying is not given but looking to the condition of the Ms., it appears to have been written about 300 years ago. It is written in the Jain Devanāgarī script. The text of the Rāsaka is in a slightly bigger hand. Every side contains 11 to 12 line of the Rāsaka text and above each line is written, in a finer hand, something like a Sanskrit translation of the text which is styled *Avacārikā*. The copyist of this *Avacārikā* appears to be different from the scribe who had copied the text, for there is difference in the style of the characters. It seems that somebody must have

entered this Sanskrit *Atacūṛilā* for his own guidance in the Ms. in his possession that was containing only the text. The name of the scribe is given thus at the end of the Ms. : इत्यवतः । रितुपतः एतत्तः । ५. नमस्तुभ्यम् । But from this it cannot be made out whether this *Nayasamudra* is himself the author of this *Atacūṛilā* or he has merely copied it. It is certain that he was a Jain monk. There have been many Jain monks bearing the name *Nayasamudra* and some of them have also some works in Old Gujarāṭi, etc. to their credit. But as the present scribe has given neither his spiritual lineage and preceptor, nor his date, there is no means to know anything about his time or his identification.

The scribe who has copied the text in this Ms. has not bestowed sufficient care on his task and consequently he has included as a part of the text those stanzas also which give the definition of some particular metre employed in a stanza of the poem. For example, the 18th stanza of the text is composed in *Raddā* metre. In the Ms. which must have served as the prototype to our Ms., somebody must have marginally entered the stanza defining *Raddā* metre from some metrical treatise of an author called *Nandaddha*. The scribe of our Ms., considering this definition stanza as a part of the text, copied it runningly with other stanzas of the text. Similarly because the 21st stanza is in *Paddhādī* metre, a stanza giving the definition of this metre has been included in the text as its part. The stanzas of the poem also have been numbered erroneously so that the last stanza, instead of being numbered 222 or 223, bears the number 216.

Ms B — This Ms. was acquired from the Jñānabhandār of Achārya Shri Jinaharisāgarjī at Lohāvat in Marwar. It contains 28 leaves in all. The name of the copyist is not given. But doubtlessly he was a Jain. Though the name is not given he has mentioned the place and the day, from which we know that writing of this Ms. was completed at Hisāradurga (i. e. *Hisar fort in the Panjab*) on the 5th day of the bright half of Āśāḍha, Wednesday. If some more trouble had been taken to put down the number indicating the year also, we would have got at least the exact date of the Ms. But as that thing is not done, it is not easy for us to say in what century the copy was prepared. Though if any scholar wishes to exactly find out

this date with the help of the ephemeris, he can do so because given the month, the fortnight, the Tithi and the day of the week, the corresponding year can be calculated. Having at present little time at my disposal, I could not undertake it. I wish some expert would try.

This Ms. contains, along with the text, short Tīppana-like Sanskrit commentary, which gives just slightly more renderings of the original text than those given in the *Avacūṣiṭā* in the Ms. A. The scribe of this Ms appears to have very little familiarity with Sanskrit and so he has committed many blunders of a grammatical or orthographic nature in copying the commentary on each stanza.

There are two stanzas at the end of this Tīppana-like commentary, which give us some information regarding its author, etc. The author of this commentary was a Jain monk named *Lakṣmicandra*, who was a disciple of *Devendrasūri* of the *Rudrapallīya* Gaccha. He has also mentioned the names of his father and mother and his family, which is seldom done by any Jain monk. According to this he belonged to the *Prāgvrāta* family (i. e. the *Porwād* caste of the *Banias*). His father's name was *Hālīga* and mother's *Tilakhā*. He had composed this commentary in 1465 V. S.\*

The second stanza indicates in what manner he prepared this commentary. The stanza is defective and its text appears in places corrupt, so the exact meaning cannot be made out. He says that he has not seen with his eyes any commentary of this poem, nor has he studied this poem before a teacher, nor has he listened to this Śāstra on the earth directly from the mouth of its author (?). But what explanations of this poem he heard from the mouth of the Kṣatriya named *Gāhada*, he wrote them out in the form of

- \* There is a Ms. of the *Dharmābhyudayaśāstra* in Jain Bhandars at Patan written by the same *Lakṣmicandra*, at the end of which he has given 1446 V. S. as the date of copying. There has been given the same stanza which is found in the commentary on the *Saṃskṛtārāṇa* with slight variation. It is as follows:

मीमांसाशास्त्रमनुविदितं ह्युक्तं वाग्विज्ञानमन्या  
उक्तं मनुविदितं वाग्विज्ञानमन्या वाग्विज्ञानमन्या ।  
मीमांसाशास्त्रमनुविदितं ह्युक्तं वाग्विज्ञानमन्या  
वाग्विज्ञानमन्या वाग्विज्ञानमन्या वाग्विज्ञानमन्या ॥

this *vāriā* (*vārtikā*?) In this if anything that was not proper was unguardedly written by him it was not he, but, Gāhada who was to be held answerable for that. Thus it appears that Lakṣmicandra learned the purport of the poem from some Kṣatriya named Gāhada. We do not know any thing else regarding this Gāhada.

From this commentary of Lakṣmicandra we can see that he was not a good student of Sanskrit. He must have only a working knowledge of that language. In spite of his defective knowledge of Sanskrit and his immature study he has enthusiastically tried to explain the purport of the *Rasaka* by writing in his broken style a commentary in the form of this '*vārtikā*', and to-day it has certainly proved of considerable help in understanding the poem. It is probable that the *Atacurula* which is found in the Poona Ms (A) was prepared by some student on the basis of the substance of this commentary of Lakṣmicandra. From what is said by Lakṣmicandra we can also surmise that possibly there was nothing like a Sanskrit commentary on the *Samdetarasaśa* before one written by Lakṣmicandra himself. So in course of time this Apabhramśa poem of Abdala Rahamāna being felt difficult to understand, Lakṣmicandra, who found the poem very attractive and worthy of study, learnt it from some Kṣatriya called Gāhada who knew its language and purport tolerably well, and composed this *vārtikā* or *vārtikā* in his own words. Since, the text of the *Rasaka* as found in this Ms and the one which forms the basis for the commentary are in some places at variance with each other, it is to be concluded that either the text and the commentary were copied from two different Mss or the prototype of this Ms must have been copied in the said manner.

Ms C — This is from a Bhandar at Patan. The number of the leaves is 17, and the script is Jain Devanagari. The copyist is Muni Manasigara, who was a disciple of Upadhyaya Devasigara. Some Bhattaraka — the name has been scored off by somebody — got this copy prepared by Muni Manasigara. Here also the date of copying is not given. So we cannot say what must be the exact date, but looking to the condition of the Ms it appears to have been written during 1700-1750 V S.

This Ms contains merely the text of the *Samdetarasaśa*. The copyist has not put down the numbers to the stanzas, but

some space is left empty at the end of each stanza. This possibly means that as in other Mss., here also, the copyist intended to write the numbers with red ink or vermillion, but due to some reason it was left undone.

To give some idea of the size, characters etc. of these three Mss., a half-tone block of one page of each Ms. is given herewith.

I have sought to record at the base of the text of the Rāsaka the variant readings that are found in these three Mss. One who examines these variants will see that the text of the Rāsaka has come down to us with plenty of variants. The spelling and pronunciation in a spoken vernacular is subject to continual change dependent upon its currency in different places at different times and among different peoples. The work which becomes more popular and current, gathers still richer crop of variants. It is difficult to decide which one of the Mss. offering numerous variants is more correct and faithful to the original. If the author's date is definitely known, we can say that the Ms. which is written nearer to this date is more reliable. But when the author's date is indefinite, we cannot take it as a never-failing criterion that the earliest Ms. is the most reliable one. For a later Ms. can prove more authentic than an earlier one, if the former is copied from a prototype which is earlier than the latter. In such circumstances it is a very difficult task to constitute an authentic text of a work which abounds in variants. To illustrate this let us suppose there are two Mss. of a vernacular work composed in the 11th century. One of these is written in the 15th century and presents that form of language which, after successive transformations was current in that century. On the other hand the other Ms. is written in the 18th century, but as it is an exact reproduction of its prototype which belonged to the 13th century, we should consider this latter Ms. more authentic when we want to study the language of that work. I have many a time come across such cases during my researches.

But when we have no definite idea as to the time of the author, nor can we find any sure ground to fix the tradition of the Mss., the obviously least objectionable course would be to accept the majority reading in the constituted text and record

the remaining ones below. And in cases when all the Mss. disagree on a particular reading, grammar, metre and general style of the author should be the criteria of selecting the reading.

This is normally the method which I have followed in editing the present text. On examining the text one will find that the three above-described Mss. of this work present abundant variants. What is more, the text of the Kāsaka as given in B. and the words of the text which are found interspersed with Laṣmīcandra's commentary contained in the same Ms. differ at places from each other. As all the three Mss. are undated, there is no evidence to consider any of them as older and more authentic than the rest. Hence generally I have accepted two criterions for the selection of the reading. The first is to accept that reading in the constituted text which is correct and found in the two Mss., the reading of the remaining Ms. being recorded below. The second is, when the three Mss. mutually disagree, to select that reading which appeared to me superior to others from a metrical, contextual, or stylistic view-point, the other two readings being given below.

There is no sort of consistency in the variants in each of the three Mss. No uniformity is to be found in any one of the Mss. regarding grammatical forms or orthography. In all the Mss. a substantive of the A-stem is found now inflected, now uninflected. In the case of verbal forms also sometimes we find a fuller form, while at other times it is found in a mutilated condition. And if one carefully examines the poem, one would discern that at times the author himself was responsible for employing such varying forms. The same sort of inconsistency is observable in the indication of the *y*-glide that appears in the place of the elided intervocalic consonants. In some places only *a* is found, while in others it is preceded by *y*. Thus as much lawlessness was found in the variants offered by the Mss., I had to adopt the above-described method of selecting the readings. I am aware that such a method is not absolutely scientific or satisfactory, but under the circumstances I could not find any less objectionable alternative.

From the information that I have, I think there can be found still many more Mss. of this work from the Jain

Bhandars. There is also the possibility of finding out another Sanskrit commentary or gloss on the text. For example, when the printing of the present text was finished, Shri Agarchand NAHTA of Bikaner sent to me an incomplete Ms. of this work from his private collection. There were seven leaves only, containing the first 109 stanzas of the text. The Ms. contained the Sanskrit *Vārtika* also, which was mostly identical with the *Avacārīkā* given here, but it was by a different author. Its first stanza was word for word the same as the first stanza of Lakṣmicandra's commentary, excepting the fourth pāda, which instead of reading कृते सुविष्णवे. as in Lakṣmicandra, reads कृते शिवसुन्दरः. Accordingly we come to know that some Labdhisundara was the author of this commentary. The Ms. being incomplete, we have no means to know whether the author had said at the end anything regarding himself, his Guru, etc. Can this Labdhisundara be in any way connected with that Nayasundara who is mentioned at the end of the Poona Ms. ?

Most of the readings of this Bikaner Ms. (N) are the same as those found in B, but there are places where the two Mss. differ and hence it appears that the Bikaner Ms. also has a different Ms. tradition from that of the three Mss. previously described. From this, it will be seen that to prepare a really critical edition and present the text in a purer form, we should acquire as many Mss. of the work as is possible to get, and work on them with sufficient diligence.

As Prof. Bhayani has, in his 'Critical Study' exhaustively treated most of the specially interesting and novel features of this work, it is not necessary for me to touch those aspects and I confine myself to saying a few words regarding the date of the author. I have not come across any definite external evidence which would fix our author's date. No reference to the *Samdeśarūsala* is found in any other work. We have to make a probable guess regarding the author's time and here our first definite ground, which supplies at the same time the *terminus ad quem* for the date of the poem, is Lakṣmicandra's commentary that is published here along with the text. The commentary is composed in 1465 V. S. (1402 A. C.). Therefore, it is obvious that the author of the *Samdeśarūsala* flourished earlier to this date. But to say how much earlier

§ 4, v.

would be a matter of mere speculation. Still considering the form of its language and the nature of the information given in the text regarding the geographical places, I have reasons to believe that Abdala Rahamāna\* the author of the present Rāsaka was born in some place situated on the western borders of India before the period of—though not much earlier to—the rise of Sultan Muhammad alias Shihabu-din Ghori who established the sovereignty of Muslim rule on the throne of Delhi.

From the description given in the Rāsaka, it is clear that at that time the city of Multan in the Punjab was famous as the greatest of the holy places of the Hindus in the farthest precincts of the north-western India. The temple of Sun god and Suryakunda that were there were famous all over India and it was a prosperous centre of Hindu culture. From this description we also gather that Multan was a flourishing city. We can, therefore conclude that in the times of the author of the *Samudatardaka* the ominous shadow of foreign invasion had not yet engulfed the city, and the Hindu cultural atmosphere held there its continuous and unrivalled sway. After Shihabu-din's invasion that glory of Multan disappeared never to get established again. The mention of Khambhāt (Cambay), moreover, along with Multan in the Punjab and Vijayanagar or Vikramapura (to-day in the Jesulmere State) in the Marusthali is also noteworthy. The husband of the lady from Vijayanagara, who, suffering long separation sends the message to him, had gone to Cambay to earn riches and there being no end to his ambition, he does not leave Cambay for years. The message-carrier also is going on his way to Khambhāt with a written message to some similar enterpriser from Multan who has gone to Cambay with the same purpose. From this we can gather that the poem was composed about a period during which Cambay was a great centre of trade and commerce tempting enough to draw businessmen and enterprisers from far off countries like Sind, the Punjab etc. If we look into the history of Cambay we see that it was during the reigns of the Calukyan kings

\* The text of the *Su* gives the name of the author as *Adlakamāna*, which is rendered by the commentaries as *Abdala Rahamāna*. So this form of the name is adopted by us, though current Muslim name is probably *Abdal*, and not *Abdala*.



Siddharāja and Kumārāpāla that Cambay had reached this height of fame as a flourishing trade centre. Soon after the death of Kumārāpāla, the royal sway of Anahillapura was weakened and the political chaos consequent upon this brought down the decline of Cambay. When, through the shrewdness and skill of Vastupāla, Viradhaṇḍa took in his hands the administration of Cambay, it was almost in the state of a deserted city. It was during the reigns of Siddharāja and Kumārāpāla that the north western boundary of the kingdom of Gujarat had reached right up to the banks of the Indus and hence it was natural that the merchants from that frontier would run their business firms in Cambay which then occupied the position of being the foremost port of the kingdom of Gujarat. From all these I infer that the *Samdeśarāsaka* must have been composed during the reign of Siddharāja or Kumārāpāla i. e. in the latter half of the 12th century or at the latest, the first half of the 13th century of the Vikrama era.

From the point of view of language also, the above suggested date appears to fit well. The particular form of language in which the poem is written gives us an impression that it must have been living and understandable by all at that time. The poet's aim was to make his work charming and attractive to the average man of his times and he can succeed in his aim then and then only, when he composes the poem in easy language and a plain style. The poet Abdala Rahamāna being an inhabitant of some place in the western part of India and different from the Hindus in religion and culture, cannot possibly have acquaintance with the language that he employs in the *Rāsaka* right from his birth. His mother-tongue or his language of common day-to-day intercourse must have been different. So he must have mastered this language from some seat of Hindu culture (perhaps it was Multan). From his statement we understand that he was well-versed in Sanskrit, Prakrit and Apabhraṃśa. That he had acquired proficiency in Prakrit is directly evidenced by the present *Rāsaka*. For, he has given in the *Rāsaka* some fine Prakrit Gāthās also and in introducing himself, he tells, in explicit words, of the notable reputation he has acquired in the field of Prakrit poetry and Prakrit songs (see stanza 4 in the text). For one possessing such a sound knowledge of

Prakrit and Apabhramśa, not to be knowing Sanskrit appeared next to impossible in those times. Thus this much we can say on good grounds that Abdala Rahamāna was very learned. He had composed many poems, songs etc. in chaste Prakrit. The cultured and the elite of that period considered Prakrit as a language of the yesterday which was a valuable source of literary enjoyment by virtue of its literature of tenderness and beauty. But only those could properly understand that language who had studied well its grammar and literature and who were otherwise also well-read. For the averagely-educated and uninitiated, Prakrit had become somewhat difficult to grasp. Consequently to cater to the contemporary literary demand, the authors had to write their works in Apabhramśa also which was the literary dialect of the time accessible to the common people. Actuated by some such motive Abdala Rahamāna seems to have composed his poem in the popularly current dialect of Apabhramśa. Hence he expresses his apprehension that the highly learned—the well-educated would not touch his work considering it to be mediocre or worthless, while those who are quite illiterate would not understand this and so they also cannot be expected to eagerly welcome this. But those who are neither ignorant, nor very learned, will certainly read this poem frequently.

By this time Apabhramśa also had acquired such a status in the literary world as could place it side by side with Sanskrit, Prakrit and Pāli which possessed rich literatures. There were two styles of Apabhramśa then current the 'classical style' and the 'popular style', called *Grāmya Apabhramśa* by Hemacandra in his *Kāvyaṇuśāraṇa*. The former style was, like Prakrit, characterised by well-defined and rigid grammatical rules and in it were composed in a tone of elegance great epics and voluminous narratives. The other style was like the unsophisticated people, direct, natural, uncomplicated and characterised by a flexible grammar. We can place *Samdeśarāvala* in this second category of the works in the popular style. Its language and sentiments earmark it as meant for the common people. Fortunately now we have come to possess a good number of Apabhramśa works written in the classical style, but we have not been so far similarly lucky in coming across works in the popular style which are very important and useful in the study

of the development of our modern vernaculars. From this view the present work should receive a good welcome.

The language of the *Saundharāsaka* is, as I suggested just above, not enclosed in a rigid grammatical frame, but has a considerable flexibility of form. This fact suggests that the work was composed when Apabhramśa was passing through its last stage of decay and the New Vernaculars like its daughters were leaving behind their childhood stage. This period was, as already stated, the second half of the 12th century or the first half of the 13th century of the Vikrama era. In other words, this was exactly the period which covered up the whole life, from childhood to death, of Ācārya Hemacandra, the last grammarian to treat the fully developed form of Apabhramśa. Hemācārya died in 1230 V. S. Cambay had reached its height of progress and prosperity during his life-time. Soon after him the power of the kingdom of Gujarat waned and Cambay also fell to evil days. Within fifteen or twenty years after Hemacandra's death are started the series of invasions by Shihabuddin Ghori on the Punjab and the northern India, the Hindu kingdoms of Anangapala of the Punjab, Cāhamāna Prthvirāja of Delhi and Rāstrakūṭa Jayacanda of Kanauj are destroyed, Multan which was like a stronghold of Hindu culture is ravaged and the trade relations established between Gujarat and north-western India become disconnected. The glimpses of the lost glory of these places are preserved in this poem. As we do not find such prosperous state of these cities restored to them at any time afterwards, I come to the plausible conclusion that our *Rāsaka* was composed before—but not much earlier to—the rise of Sultan Muhammad Ghori.

This work of Abdala Rahamāna attractively handles a theme that is very simple and popular. In his descriptions nowhere do we find exaggeration to achieve effect or depiction of unreal sentiments. It gives a vivid picture of most natural emotions in direct words. The description of various seasons reflects the common experience. It is the climate which we find in Rājasthāna i. e. in Marusthala, Sind and the borders of the Punjab that is pointedly described here. The poet calls the hot wind blowing in summer by the name *Jhalhādā*

and it is known in Marusthala even today by the same name (*Jhanhar*). The *Atacritu* notes *Dunduyālaka* i.e. *Dundaśa* as its another name. Again, in the description of Autumn there is a reference to putting of the Tilaka mark of sandal paste on the head of horses and cows. Most probably it is indicative of the occasion of the Navaritia and Vijayadasami festival. In Rajasthan to-day also it is a custom to perform the worshipping ceremony in the horses stable and the cowstall during the Dasera festival, and it is considered a specially festive occasion among the Rajput families.

Among the Muslim poets who have composed in Indian vernaculars Amir Khusaro's (died in 1325 A.C.) name comes first and after him comes the famous poet Malik Mohammad Jayasi (c. 1540 A.C.) who composed his *Padan* work in the Avadhi language. But until now we had not come across any work of a Muslim author written in the earlier and more widely employed cultural languages of India, Prakrit and Apabhramsa. As such the present Apabhramsa poem interspersed with Prakrit can be considered as a very important work. Its date also is earlier to those of the above named two poets and its subject-matter too is very attractive. Accordingly, Abdala Rahamans appropriates the honour of being the first Muslim poet to assimilate Hindu culture and to master the Hindu literary style prevalent in his times.

Let us hope that following Abdala Rahamans, who having drunk deep at the fount of Hindu culture and inspired by noble sentiments composed his invaluable work in the then common literary language of India, our Muslim brethren of to-day also becoming inspired by similar sentiments will make their best contribution to the Indian literary treasures by composing works of value in our national literary language.

I conclude this preface in the words of Abdala Rahamans himself

येन अपिप्रियं कञ्चु ससु सिद्धुं सखि मदी ।

येन पदत-मुक्तसिद्धिं जयत अणद अणदु ॥

9th August,  
1945

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JINA VIJAYA MUNI

## INTRODUCTION

The two striking traits of the Apabhramśa literature unearthed so far are its predominantly Jain character\* and the purpose of religious edification inspiring its cultivation. Most of it is covered up by the Jain Dharmakathā and the epic-Purānic type of works continued from the Prakrit literature and includes Caritas, Purāṇas and Kathakośas. These together with some religious-didactic, mystical and subhāsita works and a few treatises on metre exhaust all that could be found in the Apabhramśa literature known to us. This would go to create some doubt in our mind as to the existence of pure literary works as such in Apabhramśa. But if the wealth of varied citations in the metrical treatises of Svayambhū and Hemacandra (not to mention the names of some Apabhramśa epics cited by the latter) are any index, we must believe, what is otherwise also quite natural, that in *belles-lettres* too Apabhramśa continued and further developed the Prakrit literary types and traditions.

Moreover, Virahāṅka and Svayambhū specifically define an Apabhramśa literary genre called Rāsaa, Rāsa (Sk. Rāsaka). Their description of this poetic form as employing a variety of choice Apabhramśa metres would point to a type of compositions of modest range as compared with the more ambitious epic—something corresponding to the Khandakāvya of the Sanskrit literature. So far no such Rāsaka had come to light. The *Samdeśandśala* is the first published text to give us a concrete idea of the Rāsaka type of works.

Besides this speciality of the form, the present piece arouses our interest from another point of view also. The author of the *Samdeśandśala* was a weaver of the Muslim community named *Abdulla Fakhriddin*, son of *una Mawana* of 'the famous Mleccha country in the West'. But if the author himself had not imparted this information, we could not have probably guessed that the poem was composed by a non-Hindu writer. Of course, the mangala verse in the beginning paying homage to the author of all this varied universe, and the conclusion of the poem proclaiming, 'victory to one without beginning, without end' are certainly peculiar, but it is only when we come to know of the Muslim authorship of this work that this opening and end become invested with a definite significance for us. Otherwise, in the facile handling of numerous

\* We do know of a few Buddhist Apabhramśa works also and there are indications that the Hindus too did not quite neglect this medium of literary expression. These facts do not allow us to ascribe a sectarian character to Apabhramśa.

metres, in the charming manner in which the figures of speech are employed, in the easy flow of language or in the mastery of poetic craftsmanship in general there is not a trace that can hint at the hand of a non-Hindu poet. And this presupposes on the part of the author a sound literary training on traditional lines and a close familiarity with Sanskrit, Prakrit and Apabhramśa masterpieces. The author's claim for these distinctions made in the introductory portion of the poem is thus anything but hollow. Parallels (from Prakrit, Apabhramśa or Vernacular literatures) to the expressions and ideas contained in certain passages of the *Samdeśarāśa* have been pointed out in Appendix I at the end, and this also emphasizes Abdala Rahamāna's well-versedness in the classical and contemporary literatures.

But this has no adverse implication as to the originality of the author. Though a *Samdeśakāvya*, the *Samdeśarāśa* is far above the common run of such type of compositions, the lifeless or mediocre imitations of the *Meghadūta*, some of them claiming our attention by their only virtue of being *tours-de-forces*. This one fact of being able to produce something refreshing even from a theme that is overexploited speaks much favourably regarding the poetic powers of Abdala Rahamāna. As to his sense of form, descriptive powers, melodious diction etc., let the reader himself be a judge.

Lastly the language and metres of the poem are of no small interest. The author has not composed in the classical Apabhramśa which by his times was long 'dead'. He has adopted the 'living' literary medium of Late Apabhramśa which has strong admixture of Old Western Rājasthānī (especially its northerly idiom) with a touch of the early form of one (Brajī) of the Western Hindi group of dialects. Most of the metres employed in the *Samdeśarāśa* were currently used for early Vernacular poetic compositions also. One occupying himself with the study of the linguistic, metrical, structural or literary aspect of the Apabhramśa and Early Vernacular literatures cannot afford to neglect this fine literary piece from Abdala Rahamāna's pen.

I am grateful to my revered Guru Āchārya Shri Jīnavijayaji for the opportunity and encouragement he gave me in my present studies in the *Samdeśarāśa*. I express my sense of gratitude towards Prof. Dr. Sanitkumar CHATTERJI and Prof. Mahendra PAKSYA for kindly taking the trouble of going through the 'Critical Introduction' and 'Summary' respectively and making some valuable suggestions.

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# A CRITICAL STUDY

OF THE

GRAMMAR and METRES of the SAMDEŚA RĀSAKA

By

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## INTRODUCTORY

As one of the few texts of late, vernacular-coloured Apabhramśa, as a metrical work composed in a score of metres most of them of considerable interest from the view-point of the Middle Indian prosody, as a valuable specimen of the Apabhramśa *śāstra*-literature and as probably the only non-religious literary Apabhramśa work published so far, the *śāstra* proves unique enough to make itself a focus of studious attention. In addition to this, the fact that it is from a Muslim author's pen is of no small interest. Hence, at the instruction of Acharya Shri Jinavijayaji, who has brought out for the first time this critical edition, I have dealt below with the grammatical and metrical aspects and the literary form of the *śāstra*, as also have supplied a stanzawise summary in English to facilitate reference.



GRAMMAR<sup>1</sup>

## I ORTHOGRAPHY

§ 1 A conflicting and confused orthography is quite characteristic of the Ap Mss. The spelling of grammatical forms and words even in the same Ms presents bewildering variations. One form now exhibits an *ṛ*, now an *ṝ*. Another form has at one time one of its vowels nasalized, while a second time it appears without the Anunāsika. Similarly, in the writing of *ṛ* or *ṝ*, in the introduction of the 'वृद्धि' or in the choice of *ṛ* or *ṝ* much consistency is not to be found. There are two or three facts which can be advanced to explain this remarkable orthographic variation of the Ap Mss. One explanation which obviously suggests itself is to assume that in the speech of the author there actually obtained an option of pronunciation in the case of the forms or words concerned, the orthographic diversity being but a reflex of these optional pronunciations. But this sort of assumption works in a limited number of cases only. As regards the others, there is enough evidence, brought forth by ALSDORF (and JACOB) through a statistical analysis of the form and word variants occurring in some Ap Mss, to prove that either confusion of phonetically similar forms or *divergent scribal practices* lie at the basis of this variation. Further it seems quite probable that some types of variants indicative of a stage of language more advanced than one represented by the text bear influence of the spoken idiom of the scribes and as such, are to be considered modernisms from a relative view point.

These are the chief agencies responsible for the inconsistencies and divergences in the Ap orthography. It is to be noted that even after taking everything into consideration, there would still remain as simply borne out by the treatment below, a number of cases where it is considerably difficult to achieve some measure of certainty as to whether a particular form is really reflective of an actual alteration in pronunciation already developed in an author's time or it is merely a 'scribal' variant.

1 As regards the method of treatment I have followed ALSDORF so far as it was suitable. The sections on grammar in his Hp and Kp have been throughout kept before view and at several places drawn upon. JACOB's works are also consulted.

In dealing with the orthography of the *Sa.*, the following cases come for consideration:

### Nasalisation

§ 2. As remarked at the outset, one and the same case-ending is at times nasalised, at times the Anunāsika is wanting. Only the statistical method can help to bring order into this state and to decide the dominant or preferred tendency. The question of nasalisation arises in connexion with the following forms:

(1) Locatives and instrumentals. The figures for the nasalised and unnasalised cases are<sup>1</sup>.

	in ॠ	in ॠ̃
loc. plur.	13	13
instr. „	31	50
loc. sing.	3	15
instr. „	11	11

A few of these cases can perhaps be transferred from the singular to the plural or vice versa, because their context is not helpful in deciding one way or the other.

§ 3. In bringing out the significance of the figures given above, some special remarks are called forth. The state of affairs regarding the orthography of the *Mss.* of the *Sa.* is in a way quite different from that of the *Mss.* of the *Hr.* In the case of the latter text the *Mss.* disagree among themselves regarding the spelling of a form at its each particular occurrence in the text, though, taken by itself each particular *Ms.* is for the most part consistent in spelling that form. Thus, for example, in one *Ms.* of the *Hr.* styled *A*, the ending of the gen. and the loc. sing. of the feminine *s*-stems and of all the *g*- and *ṡ*-stems is mostly written ॠ̃, while the *Mss.* styled *B* and *C* have almost always ॠ instead. Now in contrast to this the *Mss.* of the *Sa.* show, having insignificant exceptions, complete agreement in spelling a form at its one particular occurrence. Thus, for a form occurring at a particular place in the text,

1 Here as elsewhere below, the figures giving the number of times a particular type of forms is attested in the *Sa.* are to be taken approximately, since at several places the text was found obscure or uncertain of interpretation.

either all the three Mss. of the Sa. have 'ई or all of them have 'इ. They scarcely differ among themselves. Hence, the principle of determining the probably original spelling by the substantial majority of one sort of variants over those of the other sorts, though fully valid for the Mss. like those of the Hr., does not serve to solve the orthographical tangle of the Mss. of our text and consequently we have to fall back upon the alternative of assuming in the case of the endings like those considered above a varying pronunciation as 'ई or 'इ. The proportion of the nasalised and unnasalised cases (2 : 3) indicates that the tendency to pronounce the final vowel of this ending unnasalised was comparatively stronger. These remarks are in substance applicable to other cases of nasalization considered below.

§ 4. (2) Genitives. As we shall see under § 51 A, the Apabhramśa presented by our text too, like the Śvetāmbara (or Gurjara) Apabhramśa of the Sa., has the 'assimilated' genitives. And since in the Sa., the gen. plur. differs from the sing. only in having the final vowel of the ending nasalized, we can naturally expect to find a parallel state in our text. But the genitive plural forms of the feminine  $\ddot{r}$  stems only come up to this expectation. They take 'इ in the singular, and 'ई in the plural. For the rest such a distinction does not exist. The gen. plur. ending of the  $\ddot{r}$  stems is completely identical with the sing. ending except possibly in one case  $\text{अवतवई}$  103d (plural?) in the constituted text and in random cases in mostly one Ms., e. g. A  $\text{अवतवई-अवतवई}$  51a,b, but such cases are too scanty to deserve more consideration. It is instructive to note that there occur about four gen. sing. forms ( $\text{अवतिवई}$  50c,  $\text{अवई}$  104b,  $\text{अवतिवई}$  131a,  $\text{अवतिवई}$  131b) with their ending nasalized. As  $\text{अवतिवई}$  points out, their nasalisation is but the result of confusion with the plural ending and as such unjustified. Can it suggest that in the case of the gen. plur. ending of the  $\ddot{r}$  stems too, the nasalisation was optionally present?

§ 5. (3) Nom. and Acc. plur. forms of neuter systems. In our text there is no trace of the neuter forms in 'अई, excepting three cases which can be shown as occurring under specific conditions (§ 52. Remarks). The case-ending of the two out of these three is written 'अई and of the remaining one, 'अ. In the Prakrit passages we come across one or

two cases having their ending unnasalised. There does not occur a single case of 'enlarged' nom. sing. form of neuter s-stems with the ending \**as*.

§ 6. (4) Pres. indic. 1. sing. In 17 cases all the three Mss. read the ending as \**as*, only once they agree in reading \**as*. Individually, once two Mss. have \**as*, and thrice only one (C). Thus here also the tendency to drop the Anunāsika is overwhelming.

§ 7. (5) Pres. indic. 3. plur. The following figures indicate the comparative strength of different variants for the endings:

०३	6	०३	0
०३	19	०३	11

Quite casually some one Ms. reads \**as* for \**as* or confusing the third person singular forms in \**as* with the plural forms in \**as*, nasalizes them. B has some 19 cases of pres. 3. sing. in \**as*.

§ 8. (6) Individual words. Once (154b) all the Mss. read \**as*, once (117d) two and twice (65a, 169c) only one, while thrice (80a, 92a, 134d) they agree in reading *as*. So also the second person singular pronoun appears as *as* at all its occurrences, while once (77b) we have the modern form *as* (B u). The pronominal forms *as* 7a, *as* 76a, 124a, *as* 81a etc. (more than a dozen occurrences) too appear without their final vowel nasalized. Further are to be mentioned *as* 77a, 188a etc. (in combination with other particles: *as* 121d, *as* (B *as*) 91b); *as* (C *as*) 124a; the locative adverbs *as* 102c, *as* 41d (cf. Hc. II 161); *as* 74b, 79a, 99a. Such forms without the nasal mark are frequent in the Ap. texts composed in Eastern India as can be seen from the *Dohā-Kosā*. There also we come across *as*, *as* etc. See SHAHIDULLAH, p. 4; JACOB: San, p. XXVIII mid.

#### Interchange between *as* and *as*

§ 9. Writing *as* for *as* or vice versa is not uncommon for the orthography of the Jain Mss. in general. But in the Mss. of the Sa. such cases are numerous and what is specifically noteworthy, all the three Mss. show a remarkable agreement in having *as* or *as* at a particular place. This latter fact would suggest the probability of *as* having in fact phonetically

developed into *य*. That it was actually so in some cases at least is clearly demonstrated by (1) *रुदन* rhyming with *विदन* and *यदरिहि* rhyming with *दररिहि*, and by (ii) *विउयह* (*विउय* = *विउर* = *विओरी*) with the genitive ending *ह* instead of *हि*.

Such interchange of *य*, *द* is seen also in the language of the *Doha Kosha* and in Old Bengali. For the development of medial *‘द’* into *य* under limited conditions in OVR see THORNTON, § 4 (5).

On the other hand in some other cases the orthographic origin of *य* is suggested by a glance at the variants. *O* falsely reads *य* for *द* 15 times, *B* 7 times and *A* 4 times.

§ 10. *य* is read for *द* medial or terminal

(a) in the stem *रुद* (= *रुद* = *रुति*) 22a, *यद* (= *यद* = *रुति*) 20b, 105d etc, *यवर* (= *यवर* = *रुतिवर*) 44d, *ययउ* (= *ययउ* = *रुतिन*) 148a, *विउय* (= *विउय* = *विओरी*) 200d, perhaps also *यय* (read ‘as if’) 53d, *यय* (read ‘as if’) 170b, *ययउ* (= *ययउ* = *ययन*) 183d, *वेय* (= *वेय* = *वेतरी*) 205d, Pl. *ययय* (= *ययय* = *ययन*) 40a.

(b) in the ending *‘यन’* for *‘इन’* in the ‘enlarged’ instrumentals *रुदन* 68c, *रुतिवन* 91c, *रुतिवन* 91d.

§ 11. Conversely *द* is read for *‘य’* in *यययय* (= *यययय* = *यययय*) 22c, *यययय* (= *यययय* = *यययय*) 45a, *ययय* (= *ययय* = *ययय*) 159b, *ययय* (= *ययय* = *ययय*) 169a. The fact that *O* wrongly reads *द* for *य* in 17 cases, *B* in 13 cases and *A* in 9 cases suggests that most of the above considered cases may be simply orthographic.

§ 12. *Yasants*. In our text the conditions regulating the appearance of the *यसन्ति* can be formulated thus ‘*यसन्ति* is obligatory between *अ* and *अ* forbidden before *इ* or *उ* and facultative in other cases. The solitary exception ‘*ययय*’ (only in *B*) 137b is not quite certain as the particular text where it occurs has considerably suffered in transmission.

§ 13. *य* and *य*. Initially both *य* or *य* appear. Non-initially, when single, *य* alone is permitted, when double or compounded with *द* mostly it is written *य* or *य* and quite casually *य*.

1 The language of the *Pr. Gāthās* of the *Sa* is considerably influenced by *Apabhramśa*. Hence in several places the illustrations from these *Gāthās* too have been included in this treatment. On the other hand, doubtful or obscure cases have not been touched upon as a rule.

§ 14. 'वृ and वृ.' Many Ap. Mss. do not distinguish वृ and वृ. They write always वृ for both. Unlike these, the Mss. of the Śa. write वृ and वृ fairly correctly. Only in sundry cases they are confused with each other, as: शिवः (= शिवित = शिवित) 47a etc., शिवः (= शिवः = शिवः) 196b, वृहत् (= वृहत् = वृहत्) 160a, वृहत् (= वृहत् = वृहत्) 95b and 109b, वृहत् (= वृहत् i. e. अग्रणी) 95c, वृहत् (= वृहत् = वृहत्) 202b, Pk. वृहत् (= वृहत् = वृहत्) and वृहत् (= वृहत् = वृहत्) 213a; वृहत् (= वृहत् = वृहत्) 80b, वृहत् (= वृहत् = वृहत्) 94b.

For वृहत्, वृ > वृ and elision of an intervocalic वृ see §§ 80, 33.

## II Sound-Changes

§ 15. Apabhramśa phonology is non-existent as an independent entity. It is fundamentally identical with the Pk. phonology. Only a few alterations are peculiar to Ap. or figure in it with a strikingly greater prominence and as such they merit special consideration. Some of these have been already anticipated in the section on Orthography. In the following treatment<sup>1</sup> changes that have been caused under the stress of metre are dealt with first under a separate caption,

### Prosodic Alterations

§ 16. A light syllable is made heavy

(a) by lengthening: अलङ्घित (= अलं = अलं enlarged) 48d, वृहत् (= वृहत् from वृ + वृहत्) 102c, 184a, वृहत् (= वृहत् = वृहत्) 118c, वृहत् (= वृहत् = वृहत्) 124d, वृहत् (= वृहत् = वृहत्) 179c, वृहत् (= वृहत् i. e. वृहत्) 156b (at the end of a Dohā-pāda), वृहत् (= वृहत् = वृहत्) 217b (at the end of a Paddhantī-pāda); वृहत् (= वृहत् = वृहत्) 161c, वृहत् (= वृहत् i. e. वृहत्) 176b, वृहत् (= वृहत् = वृहत् enlarged) 190d, वृहत् (= वृहत् = वृहत्) 194b;

(b) by gemination of a simple consonant (i) either in the seam of compounds: वृहत् (= वृहत् = वृहत्) 171a, वृहत् (= वृहत् = वृहत्) 181a, वृहत् (= वृहत्) 205c, वृहत् (= वृहत् = वृहत्) 217c, Pk. वृहत् (so to be read metri causa for the textual वृहत्) 11a, (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids): वृहत् (= वृहत्) 56c, वृहत् (= वृहत्) 64d, वृहत् (= वृहत्) 117f, वृहत् (= वृहत्) 67d.

<sup>1</sup> The Prosodified passages of the Śa. mostly in Varāhata and the section called वृहत् (Śa. 55-63) have been generally left out of consideration.

संभाषिणं (=संभाषि i. e. सम्भाष) 78*b*, निम्न-इ (=निम्न-इ i. e. नयनवि) 118*a*, हुम्न (=हुम्न=हुम्न) 191*d*; नुरगार (=नुरगर=नुरगर) 181*d*, नुदीन (=नोदीन=नयनलीन i. e. व्यतिशान्त) 204*c*. विजम्नद् (=विजम्नते) 25*b* is probably regular ■ being based on a pronunciation \*निम्नते;

(c) by the preservation or addition of an Anusvāra: सुई (the Pk. acc. sing. = सुयम्), नाई (=नाई 'as if') 53*d*, Pk. अविशंरगो (=अविशंरग=अवृत्तरग) 33*a*

It may be remarked en passant that later on, the tendency to consonantal gemination for metrical reasons noted above becomes stronger and stronger so much so that it comes to form a striking characteristic of the language of the Dingala (or Old Marwari) poetic literature cultivated by the bards of Rājaputnā.

### § 17. A heavy syllable is made light

(a) by shortening a long vowel: संघलेय (=संघलेय=संघलेय) 203*a*, सल (=सल=जाला) 137*f*; वियल (=वीयल=वीयल) 210*c*, बाहुरयति (=बाहुरी=बाहुरयति) 218*d*; हुय (=हूय=भूय) 87*b* etc. कयलिद 165*d* is not कयलिद but कयलिन् enlarged with "र सवै". Pk. वहर 72*a* is according to Hemacandra (I 68) shortened from वहर, but really speaking it is freshly formed from the verb √वह (cf. § 46, iii);

(b) by simplification of a geminated consonant in the seam of compounds. उमुद् (=उद् + \*मुक् i. e. मुक्) 25*b*, उरह (=उद् + \*रह i. e. रहिद) 97*a*, उरित (=उद् + रित) 120*c*, वराण (=उद् + वराण) 191*a*, उरुदित (=उद् + रुदित enlarged) 83*c*, उवेय (=उद् + वेय) 186*b*, उरुदीवद् (=उद् + रुदीवते) 182*b*, हुमद् 120*b*, etc. (7 times), विभेति (i. e. निद् + भान्तिम्) 166*d*; सजल (=सम् + जल) 24*c*, 92*b*, √समा = सम् + √मा as in समाद् 81*b* and समाण 80*b*; Pk. सनुद् (=सम् + नुद्) 13*b*, सनुव (=सम् + नुव) 38*a* (cf. § 31 end).

(c) by the weakening of the अनुस्वार to अनुनासिक in दिगाद् (so to be read metā cansa) for सिगाद् (=सिगाद्) 167*a*.

### Vowel-Changes

#### (1) Change in the quantity of the vowel.

§ 18. The causative suffix \*अव becomes \*अन when applied to the roots either ending in a long vowel or having a heavy root-syllable: उवद् 27*a*, उविय 135*c* and उविय 195*c* (all from √वा), निमविय (from √निम्न) 31*a*; निमविय 46*a*, उवद् 137*f*, 138*b*, वीरवद् 116*d*. मावद्

1. Deiya हल "अनुवृत्ति", "अने वृत्ति" is different. Our word is preserved in Dingal. See Feil: *Kritan Kānmanī*-i, 140 b.

(meaning मद्) 141b appears to be an exception and बोलायिद ( $=$  बोलायिद from  $\sqrt{\text{बोल}}$ ) a fresh analogical formation (cf. Grj. बोलाय्मो).

(2) Change in the *quality* of the vowel.

§ 19. 'अ' becomes इ (mostly in the closed syllable): निमिदिदु ( $=$  निमिदिदु  $=$  निमिदिदम्) 19d, 30a, 68a, 182c, सतिहर<sup>1</sup> ( $=$  ससहर  $=$  ससहर) 42b, 91a, ईशोड ( $=$  इन्शोड  $=$  अन्शोड  $=$  शरोड) 56b, बलियडव ( $=$  बलयडव  $=$  बलय + ड enlarged) 80b, उक्किर ( $=$  उक्किस  $=$  उक्काहा) 108a (cf. also the variants for 'उक्किरिय 26a), कोचिह ( $=$  कोसह  $=$  कौसव्य) 186b, सभिर ( $=$  सभर i. e. शङ्कर) 29a, 66a.

It is of orthographical interest to note that in the variants, A reads 19 times इ for अ, B 13 times and C 30 times. For this tendency under special condition in Owa, see TESSITORI § 2 (1).

§ 20. 'अ' becomes उ in अंजुलि<sup>2</sup> ( $=$  अजलि) 130b, पडदंड ( $=$  पय<sup>3</sup>  $=$  पदपडकः) 140a and 'पडहर ( $=$  पय<sup>3</sup>  $=$  पदधर) 24b.

In the variants उ is read for अ 4 times by A, 5 times by B and 9 times by C.

§ 21. 'इ' becomes अ in निरदिहि ( $=$  निरदिही) 22a (Pis. 116b), सिहण ( $=$  सिहण  $=$  \*सिहिणे i. o. हानो) 28d, 135b, भरति ( $=$  भरति  $=$  भरिणी) 41b, द्यवर ( $=$  दि<sup>4</sup>  $=$  द्विवर) 44c, निमड ( $=$  निमिड  $=$  निमिड) 47a, 64c, etc. (9 times; in all cases except two, B reads निमिड), निरवरिय ( $=$  निरदिहि i. o. निरवेधम्) 78a, वरण ( $=$  वरिण  $=$  वरेण) 95c, भजयिय ( $=$  भजिय) 98a, सलज्जिय ( $=$  सलज्जि<sup>5</sup>) 98d, आमेविहद् ( $=$  अमि<sup>6</sup> from अभ्यह) 101b, भरणिय ( $=$  भरणिज  $=$  वृद्धिणी enlarged) 103b, विणमव ( $=$  विणि<sup>7</sup>  $=$  विनिर्वत) 122a, 142b, सिवण ( $=$  सिविण  $=$  सव) 154a, नंदणी ( $=$  नदि<sup>8</sup>  $=$  नदिणी) 170d, दंति ( $=$  रिति<sup>9</sup>) 171c, 'रि ( $=$  रिदि  $=$  री) 171d, विसतड ( $=$  विदि<sup>10</sup>  $=$  विसित enlarged) 178a, नंदिहद् ( $=$  नि<sup>11</sup>  $=$  निदिहते) 182a, विहद् ( $=$  विविह  $=$  विविध) 195a, परिदिउरी ( $=$  परिदिहिरी) 219a; cf. also the variants for निहिणी 26d, 219d.

§ 22. As regards the cases noted above certain phonetic limits allow themselves to be clearly distinguished. Firstly, excepting द्यवर, वरण and दंति which may be the result of scribal carelessness, in all the cases 'इ' becomes अ only when it is

1 सतिहर occurs also in the *Fell Kriana Sukumārī*, 27 d. cf. रिजिर = रिजवर ( $=$  रिजवर) in *Dhola-Mārad Duhā*.

2 अंजुलि occurs also in the *Ālmacaritamānasa* I, 191, 7a.

3 SHANMULLAN connects  $\sqrt{\text{पय}}$  with  $\sqrt{\text{पय}}$  (cf. Fischer, § 482), but its derivation from Ek.  $\sqrt{\text{पय}}$  by anaptyxis appears least objectionable.

2 प. रा.



followed or preceded by another *ṛ* in the adjoining syllable. Secondly, out of the two *ṛ*'s thus occurring in juxtaposed syllables, one that stands in the initial or final syllable of the word is preserved; the other becomes *ṛ*. But when both the *ṛ*'s occur medially or if the word is dyssyllabic, it is the final *ṛ* that is preserved. In *जरीवर* the second *ṛ* is essential for the individuality of the form and also it is long. So the preceding *ṛ* though initial has to change. Thus the process of dissimilation plays here an active role. In the variants *ṛ* is read for *ṛ* 25 times in A, 16 times in B, 30 times in C. For the general tendency of *ṛ* > *ṛ* in Owa. see TURNER § 4 (1).

§ 23. *ṛ* becomes *ṛ*.

(a) In individual words *कामर* (= *कर* = *कर* enlarged) 180, 1440, 2220, *फलद्वि* (= *पुलद्वि*) 1170, *उत्तम* (= *उत्तम*) 240, *चरणग* (= *चरणग* i. e. *चरणग*) 1560, *वृत्त* (= *वृत्त*) 1800, 1920, Pl. *वृत्त* (= *वृत्त*) 160. In the last four cases the second of the two *ṛ*'s in the consecutive syllables is dropped. The cases *निदग्ध* (= *निदग्ध* i. e. *निदग्ध*) 470, *सलिलम्बर* (= *सलिल* = *सलिलम्बर*) 660, *रत्नचक्र* (= *रत्न* = *रत्नचक्र*) 1790, *सामर* (= *सम* = *सामर*) 1810, *नवप्रति* (= *नव* = *नवप्रति*) 1950, *सुदृढ* (= *सुदृढ* = *सुदृढ*) 1520 may have an orthographic origin. Among the Mss, C exhibits a stronger tendency than either A or B to drop the *ṛ* hook. A drops it 5 times, B 5 times, but C 18 times. The figures exclude the cases of nominative singular forms without the *ṛ* hook. For the tendency of *ṛ* > *ṛ* in Owa. see TURNER, § 5 (1).

(b) The ending *ṛ* of the nominative sing. of the masculine *ṛ*-stems is dropped sometimes when it is followed by an enclitic: *इदं* (= *इदं* = *इदं* + *अपि*) 990, *अतः* (= *अतः* = *अतः* + *अपि*) 1170, *युग-नि* (= *युग-नि* = *युग-नि* + *अपि*) 1370, etc.

(c) *ṛ*, prefixed to adjectival words as an emphatic element becomes *ṛ*. For the examples see § 48, ii.

§ 24. The cases of *ṛ* appearing as *ṛ* and *ṛ* appearing as *ṛ* have been previously dealt with under § § 10, 11. Further, *ṛ* becomes *ṛ* in *वेर* (= *वेर* = *वेर*) 270, 1710, *आनर* (= *आन* = *आन* enlarged) 1130, *वेर* (= *वेर* = *वेर*) 1780; Pl. *पार* (= *पार* = *पार*) 1530.

For the same tendency in Gujarāṭī see TURNER 'Gujarāṭī Phonology' (JRAS. 1921), § 29.

§ 25. ए becomes इ<sup>1</sup>

(a) always, when in a closed syllable: विस्सद (=वेस्सद=वेसदे) 96c and other forms and derivatives from √विसृज्, निदद (from √नृद) 86c and other forms of √भृद्, इह (=हृद्=हृक्) 100c and its other derivatives, सिज् (=स्येज्=स्येज्या) 173c, etc. etc.

(b) casually, in an open syllable: इम् (=एम्) 54a, निम् (=नेम्) 103d, जिम् (=जेम्) 103d, रिम् (=रेम्) 69b, इहु (=एहु=एः) 151d, हिमन्त (=हेमन्त) 186b, 204b.

cf. TESSITONI, § 7 (1).

## § 26. 'ओ' becomes उ

(a) always, when in a closed syllable: दुग्गमिय (=दो<sup>2</sup>=\*दोग्गमिय) 18d, सुत्तिय (=सो<sup>2</sup>=सोग्गिय) 118d, कुह् (=ओ<sup>2</sup>=योग्हा=ज्योत्स्ना) 160d, पंदुह् (=पंदोह्) 162a, वुज् (=वोज्=वोय्) 164c, जवहुम्यमी (=जवओ<sup>2</sup>=जववोवमा) 220a.

(b) casually, in an open syllable: निदद्व (=निओ<sup>2</sup>=निवेजित) 112b, विद्व (=विओ<sup>2</sup>=विओगी) 200d, सुत्तिय (=सो<sup>2</sup>=सोपयन्ती enlarged) 123c.

cf. TESSITONI, § 8.

## § 27. Vowel contraction. (a) In individual words:

\*मवा>भा in सुमार (=सुवमार=सुवमार) 108a, सहाह (=सहमार=सहमार) 134d, similarly सहाह 211d, अमार (=अवमार=अवमार) 139c;

\*इह>इ in दीपय (=दिहिय=दीपयक);

\*अउ>ओ in लो (=लउ=लः) 18d, 29c, साधेर (=सम्मउर="दंपउर=सम्मउर") 42a, मोर (=मउर=मूर) 212b, Pk. भागोय (=भाउउय=अपपुग् enlarged) 172a, cf. also हरोम (=हउओय=हउओय) 143d, पंगल (=पंगपपुग्=पंगपुग्) 187d; cf. relevant cases from TESSITONI § 5, 11;

\*हउ>इ in वटिउउ<sup>3</sup> (=प्रतिअउउउ cf. Pāli अटिउ 'contrary'; वटिउ

1 A comparison of the inflected forms of one specimen of Ap. like that represented by, say, the *Maddapūḍa* of Pāṇḍanta with those of another specimen like one represented by our text (e.g. instr. sing. in 'ए' or 'एः' that in 'ए', instr. plur. in 'ए' or 'एः' that in 'ए', loc. sin. in 'एः' that in 'ए', gen. sing. in 'ए' that in 'ए', abs. in 'ए' or 'एः' that in 'ए'; nom. sing. in 'उ' that in 'उ', abl. sing. in 'अ' that in 'अ' etc.) naturally compels one to include the terminational elements, also in the phonetic treatment. But to do so appears premature as yet, since it involves unsolved chronological and diachronological problems relating to Apalbrahṃa.

2 See KERN: 'A Muslim contribution to Apalbrahṃa literature'—*The Karm Veda Historical Review*, Jan—July 1917, p. 171.

3 वटिउ occurs also in the Pā. VIII 33b.

Ifc. IV. 420) 89b, 100d, 106d, 162d—cf. Ardha-Māgadhī  
प्राप्तिय = प्रति+अधीयः

\*इर' > इ in √इरुज (= प्रतिरुज i. c. प्रति+√इर) 110b, 223a—beside  
√प्रतिरुज at 91a, वदुव (= प्रतिउव = प्रतिव enlarged) 121d—beside  
प्रतिव 222a. For the loss of the final 'इ' of प्रति (<प्रति) in a  
compound when followed by a dissimilar vowel see Pischel,  
§ 163, where it is said to be mostly confined to Ardha-Māgadhī.

§ 28. (b) Besides the above-considered cases, there is a  
series of contractions which possesses a morphological interest<sup>1</sup>:

firstly, 'अ' is contracted to अ at the end (i) of the enlarged  
maso/neu stems: वृष' (= वृष i. c. वृ enlarged with "व लप्ते")  
in वृषव 218d and Pk. वृषव' (= वृषव i. c. वृषव enlarged) in वृषववृषी  
16a; (ii) of the nom. acc. plur. forms of मृग/नृ न-stems.  
e. g., वृष becomes वृष 166b (see § 41)

secondly, इ is contracted to इ at the end of the enlarged  
fem. इ-stems. Thus Sk. मन्त्री appears in Ap. as मन्त्रि in accordance  
with the Law of Shortening of the Finals (see § 41). When  
enlarged with "वः स्वये", it becomes मन्त्रिय. Finally मन्त्रिय is  
contracted to मन्त्री (210b) and consequently it converges with the  
tatsama मन्त्री. For other such cases in our text see § 41 (d);

thirdly, following the analogy of such enlarged feminines  
in 'इ', final 'इ' of whatever origin is in some cases contracted to  
इ. pret. part. वदिव becomes वदी 161d and probably वृदिव becomes  
वृदी 78b, वदिव (= वदिव?) becomes वदी 79b, वदिविव (162 d) becomes  
वदी 89b;

finally, for the instrumentals in 'इ' < 'इ' see § 56.

This tendency has fully worked out itself in Gujarātī.  
See TURNER, § 27 (3), (4), DAVE, p. 6.

§ 29. Loss of initial vowel. वदव (= उवदव = उपदव?) 95 d, व  
(= उदव = अदव) 146a, वदिव (= अदिव) 183b, Pk. 34a.

cf. TISSOTI § § 2 (4), 5 (3).

§ 30. Like the yaśruti, vaśruti too appears in many  
cases (between उ and a following vowel, as also between any  
two vowels) to bridge up the hiatus created by the elision of

1 See Hr. p. 154, § 25; As. p. 7 ff

2 This raises a strong presumption in favour of there being वदिव in  
these places where ALAN would rather have अदिव. See Hr. p.  
159 foot-note.

an intervocalic stop: खद् (=खदि) 25a etc. (thrice), उव् (=उद्व) 135a, केवद् (=केद्वी) 53d etc. (thrice), चानद् (=चान्वी) 133a.

cf. TESSITORI, § 34.

§ 31. *Anusvāra* and *Anunāsika*. For the *Anunāsika* see § § 2-8. Final *Anusvāra* is present in वं 27a, 82c etc., तं 28c, 41a etc., कि 91c (कि वि 82e), नं 96d, 97d etc.; besides these, in न्ने 52d, सन् 166d and सुद् 201a (the last two, Pk. accusatives used adverbially) it owes its presence to metre. It is a quite possible alternative to assume that सुद्, सन् and सन्द् (see § 17(b)) represent respectively संद्, etc. through a weakening of the nasal in संद् (=संप्), etc. With सन् and संद् cf. दि-वि and किवि.

### Consonant-Changes

#### a) SINGLE CONSONANTS

§ 32. *Voicing*. The stray cases of voicing that are met with in the Sr., to wit, अनेग् (=अनेक्) 177b, एग् (=एक्) 180d, वग् (=वक्) 140d (besides one case of the preservation of a voiced consonant in जग् (=जग्ग्) 137c) are quite familiar to the Prakrit. अग् 189a retains the 'ग्'. कुव् (=कुव्) 164c and perhaps पङ्ग् 188d—reading uncertain—(=पङ्ग्द्) present rare cases of voicing a voiceless stop in the group (nasal+stop)—a trait of the Sindhi-Panjābi-Lahndī group.

#### § 33. Changes of ण् and द्

A. Intervocalic ण् (through ण्) becomes द्, which according to C. below is occasionally<sup>1</sup> elided. दण् (=दग्ग्) 62d, उन्नविण् (=उन्नविण् enlarged) 148b, सण्णद् (=सण्णवग्ग्) 180c, 201b, रण्णिज् (=रण्णीज्) 207d; खद् (=loc. sing. from \*खव्=खम्=खल्लम्) 48c, etc., खद् (=खद्=खम्) 74b, 79a, 99a, पण्णद् (=पण्णवग्ग्=पण्णव्?) 111c, 217b, सण्णद् (=सण्णवग्ग्=सण्णवग्ग्) 181b, पण्णद् (=पण्णवग्ग्=पण्णवग्ग्) 183d, सुपण्णिज् (=सुपण्णिज्=सुपण्णिज् enlarged) 191b, ण्णद् (=ण्णवग्ग्=ण्णवग्ग्?) 193b. Elsewhere in the text, the 'ण्' is retained in the words that are identical with or allied to the above-treated cases, e. g. पण्ण 59c, सण्णीज् 183a, etc. In पण्णद् (=पण्णवग्ग्) 97b, 103a (quite common in Pk.), though initial, ण् has become द् through dissimilation.

B. Conversely nasalised ण् (i. e. ण्) becomes ण् in दग् 54a, जिग् 103d, जिग् 103d, जिग् 69b respectively from एग्<एण्, etc.

<sup>1</sup> Thus and similar facts indicate that in the mixed language of the Sr. forms belonging to an earlier phonetic stage and those belonging to a later stage stand side by side with each other.

■ Intervocalic *v* original or secondary (i.e. resulting from an original *v*, *v* or *u*) is elided in a considerable number of cases

(a) before the initial *v* or *v* of an ending or a suffix,  
 (1) in the final syllable सरलद्वि (=सरलद्वि, abs from √सरलव = \*सरलव्) 26b, मनावि (=मनावि) 74a, माद्व (=मादि + e भाव्यते) 52a, चद्रद्व (=चद्रदि from √चद्र) 52b, लाद्व (=लादि from √लाव 1 || लाव्) 189a, गुद्रद्व (=गुद्रदि = गुद्रापते) 189b, घृद्व (=घृदि from √घृव = घृव्) 189a, रद्वि (=रद्वि, abs from √रव) 67a, मनावि (=मनावि, abs from √मनाव) भाद्व (=भादि + e भावेन) 90c, 183d, घृद्व (= \*घृदि + e घृतेन) 193b, \*भाद्व (=भादि + e भावेन) 19c, उद्व (= \*उदि + उदि from उदान्) 43c, etc.  
 पार (= \*पादि + पादि) 191f, पाद्व (=पादि + पादि from √पाव = पाव्) 114b,  
 (ii) in the body of the word क्यवर (=क्य = क्वि) 44d

(b) before (mostly) the terminational *u* and medial *u* or ओ  
 एउ (=एउ = एउ) 45b, etc (five times), एवउ (=एवउ = एवउ) 70f,  
 जीउ (=जीवु = जीव) 154c, 217d, पाउ (=पावु = पाव्) 206d, तउ (=तद्व = तद्व) 212b, सउ, ससउ, पउ (see A above) मउ (= \*मवु = मवु) 83b, एउ (= \*सवु = सवु) 21c, निउ (= \*निवु = निवु) 12b, भउ (= \*भवु = भवु) 40a, पउ (see § 33) विउदी (=विउदि + e विउदी enlarged) 154a, वउल (=वउल = वउल) 187b

(c) before *u* तिहुव (=तिहुव) 18a, etc (thrice), भुव (=भुव) 190d, etc (thrice), सुवपि (see A above), cf सकोसु (A B, = सकोसम्) 123c, भु (=भुव) 209b, निवव (=निवव = निवव enlarged) 30d, Pl अविव (=अविव = अविव) 84a and अविवती (=अविवति = अविवति) 128a, इव (=इव) 193d; वेव (=वेव) 30d, 99c, 111b etc, गोवव (=गोवव = गोवव) 146b

In many a case the alternative form with the 'v' preserved also occurs in the text. This tendency to drop intervocal *v* is discernible in the Midland dialects Braj, Khari Boli, etc. For Early Maithili cf Va § 18

### § 34 Miscellaneous

A *v* becomes *u* in *v* सवेह (=सवेह = सवेह) 19b, Pl. 4b, द

1 Dīgal has *gṛ* in accordance with this tendency. In the light of other cases from the text collected here (cf FICKER see also § 30 (v) below) there would remain no difficulty in the way of connecting *gṛ* with *gṛ* as against *gṛ* which otherwise suggests itself as the Sk. original of *gṛ* (See KATK *A Muslim contribution to Apabhramśa Literature—The Kāpāla Historical Poem*, Jan—July 1937 p. 16). The derivation is also supported by the con. and the subject matter of the poem.

2 In *śāntas* the *g* in the gen. sing., in the *ā* future and in *gṛ* of the pres. 2 sing. derives from an original *v*.

(= दस = दश) 58b, 145a, दिवह (= दिवस) 123 b, Pk. 126a, 127b, निवेदिय (= निवेदिय = निवेदित) 189a, Pk. वरिहण (= वरिसण = वर्षण) 84a and Vसाह 'tall' (= साम्, not साध्) as in साहेद 82b, सहि 104b.

B. Loss of 'ह'. Only four genuine cases of the elision of an intervocalic ह are offered by our text: pres. 3. plur. forms in 'इ (see § 62), वृ (77b) from वृह, the pronominal form हुअ (= वृह) 78b, 86d, etc. and probably वृअ (<\*वृअहुअ = वृत् + वाह + अक) 222c, रोहह (= रोहुह = रोषोण) 83b etc. is haplological (see § 40. iii). The other cases are either only apparent or doubtful: सट 74b, etc. is quite satisfactorily derivable from सतम् (see § 33. A.) and hence we need not look for it to सट्टु (= सह). सहिहि 169a is not सहितानि: as taken by the con. सट्टण (= सयस) is altogether a different word, cf. Des. VIII 5; समरो मुसित.

For this tendency in the language of the *Dohā-Kosā*, see SHAHIDULLAH, p. 34. For Owa. see TASSIRONI, § 37.

#### b) CONJUNCTS

§ 35. i. 'ञ' of the passive appears as ञ् in √सिञ्ज = सिज (from √भि): सिजंति 103d, सिजन्त 165a, सिजंत 165a. The alternative form also occurs: सिज् 156b. cf. Mārkaṇḍeya, *Prākṛitasarvasva*, p. 68; 7, 20.

ii. ञ् of √ञ्ज् optionally becomes स or य. सञ्ज 131a, etc. (four times), सलञ्ज 131c, सलञ्जिय 140a and सलञ्जिय 106d (all from √सलञ्ज = ञ्ज्, see § 46. i.); यञ्ज 113a. Forms with ज (ञ) also occur: कलञ्जिय 131c, पञ्जिय 170c.

iii. Geminated ह becomes aspirated in the forms of √सिह (from √मैह): सिहह 86c, etc. (refer to the शन्धकोप under √सिह).

For this change in Early Maithili see Va. § 22. cf. TASSIRONI, § 42. Old Bengālī also has √सह् from √सह.

iv. The group (sibilant+stop) appears as double stop (a) in the seam of compounds: अवसिय (= अवस्य) 130d, Pk. 149b, वसवय (= वसुक enlarged) 125b (contrast जोवस 8b = ज्योतिष्), दुतर (= दुत्तर) 142a, दुत्तर (= दुत्तर) 204d, Pk. दुथिय (= दुथेय) 11a; (b) in other cases: सञ्जिय (= सञ्जिय = सञ्जिय) 23b, Pk. अवहृय (= अवज्ज enlarged) 6a.

v. The group (nasal+non nasal stop) is assimilated to double nasal in संनेह (= सनेय = सनेय) 19c, Pk. संनेह्य 4c, cf. सनेह्य (A) 80a (otherwise सनेह्य 68b, etc.), समोर (= समोर = सम्मोर = सम्मोर) 42a. In Early Maithili this tendency to assimilate a post-nasal

stop has already set in. See Vr. § 13, end. For Gujarāṭi cf. TURNER, 'Gujarāṭi Phonology' (JRAS, 1921), § 78.

vi. Nasal+consonant instead of double consonant is found in सुंदर (from सुम+र enlarged) 81b (cf. Early Avadhi सुंद, निर (= निर) 190a, 191b, रंरीरु (= रंरीरु) 182a, रंरु (= रंरु) 89b, 118c, (already in Pk.), रंरु from रंरु in रंरुहि 98b; रंरुतिर (= रंरुतिर) 27d, रंरु (= रंरु) 66d, रंरु 82d, etc. (five times), रंरु (= रंरु) 460; रंरुतिर (= रंरुतिर) 97a, रंरु (= रंरु) 163b.

§ 36. vii. Simplification of a double consonant. This New Indo-Aryan tendency is attested by several words:

(a) without compensatory lengthening in रंरुतिर (= रंरुतिर) 23b, रंरुतिर (= रंरुतिर) 60b, रंरुतिर (= रंरुतिर) 65a, रंरु (= रंरु) 79a, रंरुतिर (= रंरुतिर) 80b, रंरुतिर (= रंरुतिर) 92b, रंरुतिर (= रंरुतिर) 180d—all of these are words with their first two syllables heavy in the original; रंरुतिर (= रंरुतिर) 110d (cf. रंरुतिर 113f) and रंरुतिर (from रंरुतिर) 131e, 140a—both with a heavy suffix, रंरुतिर (= रंरुतिर) 83b, रंरुतिर (= रंरुतिर) 105d, रंरुतिर (cf. रंरुतिर 130c) 105d, रंरुतिर (= रंरुतिर) 209b, रंरु (= रंरु) of the pronominal gen. sing. as in रंरु 85d, 94e, रंरु 70a, रंरु 49a and रंरु (= रंरु) of the future as in रंरुतिर 91c, रंरुतिर 117b.

(b) with compensatory lengthening in रंरुतिर (= रंरुतिर) 46b, रंरुतिर (= रंरुतिर) 97a, रंरुतिर (= रंरुतिर) 180d, रंरुतिर (= रंरुतिर) 83c, 85c, रंरुतिर (= रंरुतिर) 54c, रंरुतिर (= रंरुतिर) 54c, रंरुतिर (from रंरुतिर) 68d, रंरुतिर (= रंरुतिर) 178c, रंरुतिर (from रंरुतिर) 187a, रंरुतिर (from रंरुतिर) 187b, Pk. रंरुतिर (from रंरुतिर) 40b and रंरुतिर (= रंरुतिर) 172a, in the the gen. ending in रंरुतिर 70a and रंरुतिर 70b—all these cases involve simplification of 'रंरु', रंरुतिर (= रंरुतिर) 41c, रंरुतिर (= रंरुतिर) 95c, रंरुतिर (= रंरुतिर) 188b, रंरुतिर (= रंरुतिर) 42a, रंरुतिर (= रंरुतिर) 56b, रंरुतिर (= रंरुतिर) 104a, रंरुतिर (= रंरुतिर) 147c, रंरुतिर (= रंरुतिर) 151b, रंरुतिर (= रंरुतिर) 202b, रंरुतिर (= रंरुतिर) 101b, C reads रंरुतिर 101b

§ 37. viii. Simplification of a consonant-group following a long syllable, with *once more* reduction of the consonant resulting from this simplification is seen in रंरुतिर (= रंरुतिर) 25c, रंरुतिर 95b or रंरुतिर (= रंरुतिर) 109b etc, रंरुतिर (= रंरुतिर) 132a; Pk. रंरुतिर (= रंरुतिर) 32a and रंरुतिर (= रंरुतिर) 10a. Most

of these cases are already known to Pk. (especially to *Arđha-Māgadhi*)<sup>1</sup>.

In विद्म\* (= \*विमत् = विमत्त = विद्मत्) 130d, in the postposition नहि in मनोमहि (= मनोमये; contrast मज्झहि 203c) 166a and probably in अरवि (= अरविन्द) 137a this sort of double reduction (or "double shift") is seen even though the preceding vowel is short.

### § 38. Anaptyxis<sup>2</sup>.

(a) Some notable cases in general: खेह (= केह) 19d, 88b and खेह 100b (otherwise केह 23a); समरत्त (from सद्) 86a, समरित् 181a and सुमरत्त 109b etc. (otherwise सरित् 97b, सारत्ति 165d); \*सरि (= श्री) 171d, सरसेत्ति (from सर्) 183d, दरसित् (from दर्) 223b, दरसिज्ज 164a, हरसित् (from हर्) 223c, Pk. वरद्वी (वर्द्धी) 213a, वरह (= वर्ह) 213a—all these on the one hand and करित् (= कर्) 204a, करित् (= स्पर्) 191c, etc., \*(अ)करित् (= चक्र) 195a, Pk. वरिज्ज (= वर्ज) 84a—all these on the other; this collocation shows the newly-developed tendency of using अ as the 'parting' vowel side by side with the old इ. Further we have to add सुविण (= सप्त) 94a, etc., करित् (= कृष्ण) 177a; मन्मत्त (= मन्मथ) 88a and तत्तत्तत्त (= तत्तत्तत्त) 82a (both metri causa); दक्षिद्विज् (= दक्षि+द्विज i. e. प्रत्युत्थित) 28a;

cf. TESSITURI, § 3 (6) a.

(b) Certain form-types based on anaptyxis. The absolutives in \*द्म (§ 68) like निवेस्मि have evolved from the prototypes like निवेद्म by the dissolution of the consonant-group in the final syllable. Same is the case with the passives in \*द्वद्/द्वज्. (§ 71). Forms like Sk. कम्पे would give \*कहिक् and after the substitution of the active for the middle endings, कहिक्; difference in accent would develop this further into कहिज्ज (PISCHEL § 91). And finally the gerundives in \*द्वद्/द्वज्. (§ 70). here also the Sk. gerundives like कम्प would give कहिक् and कहिज्ज in accordance with the difference in accent, the twofold development being exactly parallel to that of the passive ending.

cf. also the two isolated instrumentals दधद्विज् and वरद्विज्<sup>3</sup> (§ 44).

§ 39. Gemination. It relates to the intervocalic stops which otherwise are elided in the Middle Indo-Aryan. It

1 cf. SHANMUGHAM, p. 37-38.

2 It is to be borne in mind that the cases noted in this as well as the next article mostly concern words that are semi-tatsama or 'modified borrowings' from Sanskrit.

3 ध. य.



appears in वरिष (= वरिष) 20c, मय्यत् (= मय्यत्) 83a, वय्यत् (= वय्यत्) 82a, वरिष्य (cf. वरिष्य 106d, see § 27) 162d, वरिष्यि (from वरिष्य = वरिष्य) 168a, वरिष्य (= वरिष्य enlarged) 211a, Pk. वरिष्य (= वरिष्य = वरिष्य) 40a.

Three novel cases based on assimilation are वरिष्य (= वरिष्य) 10a, वरिष्य (= वरिष्य) 202d (beside वरिष्य 115d) and वरिष्य (= वरिष्य) 218 (beside वरिष्य 175b).

#### § 40. Other casual phenomena.

i. Consonantal assimilation is found in वरिष्य (= वरिष्य = \*वरिष्य = वरिष्य) 188b. cf. also 45c (B C) वरिष्य = \*वरिष्य = वरिष्य = वरिष्य. Note also vocalic assimilation in वरिष्य (for वरिष्य) 154a from वरिष्य (= वरिष्य). Besides these cases of *regressive* assimilation, we have in वरिष्य (§ 35, i) for वरिष्य a case of *progressive* assimilation.

ii. Metathesis explains वरिष्य (= वरिष्य = वरिष्य) 28a, and वरिष्य 115a for वरिष्य. Both may be simply orthographic.

iii. Loss of a syllable (or a consonant) (a) haplological in वरिष्य (= वरिष्य = वरिष्य) 83b, 111a, Pk. 90a, वरिष्य (= वरिष्य) 41d, वरिष्य (= वरिष्य) 85b, 147a, similarly वरिष्य 115c to be somehow derived from वरिष्य + वरिष्य (?) (cf. Pk. वरिष्य = वरिष्य); वरिष्य (= वरिष्य = वरिष्य) 18d, वरिष्य (= वरिष्य = वरिष्य) 31b, वरिष्य (= वरिष्य = वरिष्य) 67d; (b) relating to a medial य followed by a conjunct in वरिष्य (= वरिष्य = वरिष्य) 206b.

iv. Contamination appears responsible for वरिष्य (in वरिष्य 95c, वरिष्य 140a) = वरिष्य ~ वरिष्य. If वरिष्य (49c, Pk. 87a) cannot be satisfactorily explained as made up of वरिष्य + वरिष्य (participial suffix, see § 46 ii), we have to assume that it has resulted from वरिष्य (= वरिष्य) being contaminated with वरिष्य or वरिष्य cf. SHANIDULAN, p. 95 md.

#### Law of Shortening of the Finals

§ 41. Following ALSDORF (see As. p. 7) we can thus express the law the most outstanding change that characterises the Ap. linguistic stuff as contrasted with the Pk. one is the shortening of the final vowel of all the mono- or poly-syllabic words. In other words, *all the purely Ap. words (including the feminine bases) always end in a short vowel.* This powerful tendency is intersected by (1) Prakritisms and (2) lengthening due to secondary contraction. The latter counter-tendency gains much ground later on and becomes a normal feature of the New Indian phonology.

In several of the exceptions to the above law in our text, the length of the final vowel is protected by a following enclitic. Thus we have ख-वि 41c, 47c, 48a; के-वि 195d, 196a (कि-वि also occurs), सो-वि 197b; के-वि 80b; को-द 94c, 183c, d; को-मु 94f, वे-य 103a, दि-य 193b.

Contraction explains (a) nom. and acc. plurals (see § 28. ii.) गद्गः 31b, मणिया 31b, अक्षुरा 55d, ददा 77b, सम्राट् 80b, चट्टा<sup>1</sup> 150b, ददा 186b; दोहा 74b, दोहया 82b, गद्गा 41a; (b) acc. sing. दोहा (masc.) 88b; (c) fem. nom. singulars in 'आ': पवयिया 70a, चयिया 92a and विदिया 92b (each of the three ending a ण्); cf. गद्गाह 118f; (d) enlarged fem. इ-stems appearing with 'ई: छयंती 29a, हयंती 29b, विहयंती 48a, जयंती 50a, विजयंती 68d, विंती 70b, विजयंती 118c, वृणंती 155a, विजयंती 186a, ययंती 217d; गृही 78a, गृहं 199e, विजयंती 154a, चययंती 156b, चयंती 161d, विजयंती 182d; मणोहरीह—मणोह 216a,d, परमहरीह 217c; गयययंतीह 220a, 'संजरीह 220b; बलोह 205d; विजयंतीह 179d, 219d, परविजयंतीह 219c; विजयंतीह 210a, 'संजरीह 210b. 'आयसीह-यययसीह 151a,b are metrically unsupportable. (e) masc. in इय appearing with 'ई: पाह 79b, वयिह 89b; (f) enlarged इ-stems appearing with 'ऊ: विहू (= विहूय) 59c, आह (= आहय) 56b; (g) दू 77b (in a Dohā) quite familiar to the New Indian.

There are prosodic grounds for से 111b (in a चण्) and दिहाह 201b (at the end of a trochaically closing ण्).

The rest are the feminines सा 27c, चवा 56c, इच्छा 189d; pronominal plurals के 45a, ते 94c, 206b; the indeclinable अहम् 91b.

§ 42. Light and heavy endings. Most of the dyssyllabic flexion-endings in Ap. appear in a double form, as light (—) or heavy (—). Thus the absolutes end in 'द्वि or 'द्वि. This double set of endings has arisen either due to the end-syllable of the stem being anceps or due to the employment of the Pk. endings besides the corresponding usual Ap. ones. As in the San. and Kp., here also in every case the forms with the light endings far exceed those with the heavy ending. Thus

masc. इ-stems:

instr. sing. in 'इन् ('द्व) 26 times in 'एन् 2 times;

- 1 These six words except अक्षुरा occur in the Dohā-portion of the text whose language appears in certain respects a bit more advanced in development than that of the rest of the text.
- 2 Fem. forms in 'आ or 'ई occurring in Prakritized stanzas have been excluded from this consideration.

instr. plur. in 'इदि/इदि about 60 times in 'एदि 8 times;  
 gen. sing. in 'अइ almost always in 'आइ once, in 'आइ  
 (in a Dohā) twice;

present indicative:

3. sing. in 'अइ almost always in 'एइ 4 times;

3. plur. in 'अइ/इदि or 'अइ 34 times in 'अनि 111 times,  
 in 'एइ once.

optative:

2. sing. in 'इव 7 times in 'इव thrice.

absolute.

in 'इनि/अनि 61 times in 'एनि 5 times

In most of these cases (excepting the pres. 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पदवी or दोहा)

Regarding the vowel harmony in the case of the ā-endings of the genitive, see § 51 A

§ 43. Sandhi: In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely juxtaposed without such vocalic coalescence, this being quite usual in the Pk sandhi. So we have विष्णुगण 130a, and हर-अग्रज 53b, विवरतर 49c and एण-अग्र 142a, वीरुन् 66b and पीण-उद्य 45c, etc. मावस 208b is मा-आवसम्

Specialty to be noted are the four cases of sentence-sandhi: नालविहति (= न अ) 191c, नाविः (= न अ) 197c, Pk. ताण्डु (= ताण्डु) 7a, and perhaps विस्मृद्विदः (= विस्मृ उद्विदः) 86a.

Initial conjunct in the seam of compounds is represented by a single (e.g. चोर-अनि 24a) or conjunct (e.g. 'कर-द्विदः 80b) consonant according to metrical convenience.

### III MORPHOLOGY

#### STEM-FORMATION: AFFIXES

§ 44. We come across a stray remnant\* of the old consonant declension. It is the dative निविने (from निह्नि in the sense

1 For the Pk sandhi-law governing these cases see हर्षिदत्त's सप्तशतिका (ed JACOB), introduction, pp. xxviii-xxix

\* निविने (= निह्निनाय) 85d and चवद्विदः (चव = चवद्विदः) 140c are not clear to me

of विग्रह) 85c. It appears in the final position in a वर्णम each one of whose quarters closes with a रण.

The semi-tatsama fem. instr. forms उरुवतिया (= उरुवतिया) 83c and उरुवतिया (= उरुवतिया) 83d also occur in an identical metrical position.

#### § 45. Normalization of the stems.

i. Stems in \*इ, \*उ or \*इ are transferred to the standard \*अ-declension (a) either by the addition of the stem-enlarging suffix \*य (= "का साथ") as in अनुपद (अनुपदि) 22a, पानिय (पानि) 22a, अनुय (अनु) 60d; रिविय (रवि) 159b; अनुय (अनु) 50b, अयय (अय) 61b, तय (त) 192d; and the feminines in \*इ like गृहिय 45d, etc. (see § 41, (d)); or directly as in \*रहि (instr. sing. from रह) 24a, हुंय (instr. sing. from हुं) 53d, तरि (instr. sing. from तरि) 203b, लह (= लह) 168b, रविह (= रविहि) 167a, 189c, तलि (loc. sing. तन = तनु) 187c, 189a, इयह (= इय) 195b. Cf. Pīngal locatives like तलि (from तह), तलि (from तह).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take also \*इ to form instr. sing. (see §§ 54, 56).

#### § 46. Stem-forming suffixes.

i. The verbal determinative \*ह signifying momentary and rapid action in a general way is represented in a few words: चतह 50b, वलह (from वल) in ललह 106d, etc., यलिय (from यल) 142c, तह 148c, यलिय (from यल) 188b.

ii. The suffix \*ह forms adjectives in the sense of the present participle. We have ललह 26a, 94a, आललिय 134a, ललह 189a etc. (thrice), ललह 28a etc. (four times), ललह 45a, ललह 50b, ललह 118a, ललह 133d; ललह 98a, ललह 219c (see § 22).

iii. Action nouns in \*अ (or \*अय). ललह 52b, ललह 105c, ललह 113a, ललह 118b, ललह 173d, ललह (f.) 45d, ललह (f.) 62b.

iv. \*अ forming agent (and action) nouns appears casually. ललह 19b, ललह 131d, ललह 136a, ललह 158d, f. ललह 45d.

v. A fresh mode of forming agentives with the addition of \*य (= "कर") has made its appearance: ललह 22b, ललह 22d, ललह 67c. Cf. ललह Hc. IV 413. These when enlarged become the precursors of the Hindi agentives in \*य (c. g. ललह, ललह).

Here we can see the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying

instr. plur. in 'इदि/अदि about 60 times in 'एदि 8 times;  
 gen. sing. in 'अह almost always in 'आह once, in आहु  
 (in ■ Dohā) twice;

present indicative.

3. sing in 'अह almost always in 'एह 4 times;

3. plur in 'अदि/इदि or 'अह 34 times in 'अवि 22 times,  
 in 'एदि once.

optative:

2. sing in 'इव 7 times in 'इव thrice.

absolute.

in 'इवि/अवि 61 times in 'एवि 5 times

In most of these cases (excepting the pres 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पदवी or दोहा)

Regarding the vowel harmony in the case of the & endings of the genitive, see § 51 A

§ 43. Sandhi: In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely juxtaposed without such vocalic coalescence, this being quite usual in the Pk sandhi. So we have विग्रहण 130a, and सर-आसन 53b, विवर 49c and वन-अर 142a, वीहृद् 66b and वीज-उपव 45c, etc. भात 203b ■ मा-आहुम्

Specially to be noted are the four cases of sentence sandhi: नामादिनि (-न आ) 191e, नावि (-न आ) 197c, Pk खण्ड (-हण अण) 7a<sup>1</sup>, and perhaps विसुद्धिपठ (-विष्णु उद्धिपठ) 86a.

Initial conjunct in the seam of compounds is represented by a single (e ■ वीर-वणि 24a) or conjunct (e g. 'कर-द्विपठ 86b) consonant according to metrical convenience

### III MORPHOLOGY

#### STEM-FORMATION: AFFIXES

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1 For the Pk sandhilaw governing these cases see हरिन्द's रामायणम् (ed. JACOB), introduction, pp xxviii-xxix

■ भिन्नि (-भिन्निपठ) 85d and वनविण (com -पदवाणहसा) 140c are not clear to me.

of विप्रनर्त) 85a. It appears in the final position in a पञ्चदश each one of whose quarters closes with a रण.

The semi-tatsama fem. instr. forms उत्सविया (= उत्सव-या) 83c and वरसंविया (= वरस-या) 83d also occur in an identical metrical position.

#### § 45. Normalization of the stems.

i. Stems in 'इ, 'उ or 'इर are transferred to the standard 'अ-declension (a) either by the addition of the stem-enlarging suffix 'न (= "कः खलौ") as in अनुराइय (अनुरायिन्) 22a, वामिद (वामिन्) 22a, वंदुय (वंदु) 60d; सिविय (सवि) 159b; अंदुय (अंदु) 50b, अयय (आय) 61b, तय (तय) 192d; and the feminines in 'इय like नृयिय 45d, etc. (see § 41, (d)); or directly as in 'रहि (instr. sing. from राहु) 24a, हुंवरि (instr. sing. from हुंवर) 53d, तरणि (instr. sing. from तरणि) 208b, अर (= अरु) 153b, सविह (= सविहि) 167a, 189c, रणि (loc. sing. तन = तह) 187c, 189a, दस (= दस) 195b. Cf. Dīngal locatives like अनि (from तय), तरि (from तर).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take also 'इ to form instr. sing. (see §§ 54, 56).

#### § 46. Stem-forming suffixes.

i. The verbal determinative 'क signifying momentary and rapid action in a general way is represented in a few words: वसकड 50b, वसक (from वसक) in वसकिय 106d, etc., वसिय (from वस) 142c, तसक 148c, वसकिनि (from वस?) 188b.

ii. The suffix 'इर forms adjectives in the sense of the present participle. We have उरकिर 26a, 94a, आरकिरिय 134a, वरकिर 133a etc. (thrice), सविय 28a etc. (four times), परिचेकिर 46a, महिरय 50b, विओदरिय 118a, वरकिर 188d; अरिय 98c, परिचिरी 219c (see § 22).

iii. Action nouns in 'अ (or 'अय). वसकय 52b, उज्जमाय 105c, गम 118a, 'आय 118b, 'उर 173d, चर (f.) 45d, मीर (f.) 62b.

iv. 'अण forming agent (and action) nouns appears casually. वसियण 19b, दहण 131d, जण 136a, विज्जण 158d, f. वरियद 45d.

v. A fresh mode of forming agentives with the addition of 'यर (= 'य) has made its appearance: वीयर 22b, वीरिय 22d, उदययर 67c. cf. वनयर Hc. IV 412. These when enlarged become the precursors of the Hindi agentives in 'य (e. g. डेंडेर, निदेर).

Here we can scan the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying

'to do'. With the NIA, languages it has become a normal feature. Thus for example, to express the concept 'to rejoice', Guj. uses two elements *अनंद करो* (lit. 'to make joy') instead of a single word *अनंदवुँ*. The same mode of expression lies at the basis of Ap. *सवीन-वर, संव-वर*; Hindi *हँसे*; Guj. *हँसरे* (= \**हंस+कर*), *नगर-वार* (= *नगर+वर*) etc. as contrasted with Sk. *संनवक, वंचक, सुंदरक, यत्नक, नायक* etc. If we are to follow the com. there occurs a quite modern case at 194d *व कीर कि-नि सय* where we would have an expression exactly equivalent to Guj. *कयन करुँ* 'to lie down'. But for an objection against accepting this sense see notes on 194d.

vi. \**स* (= \**स्*) in *रवि* 19a and *उन्मत्त* 107a, *इय* (f.) in *सामलि* 21a, *सगन्धि* 79a and *Pk* *पंथि* 15a and \**रग* in *अनुदम* 21b are the suffixes forming abstract nouns of quality. In the following cases an adjective seems to be employed to signify its quality: *लजि*\* (i. e. *लजि*) 18c, \**अन* (i. e. *अन*) 50d, *रवि*\* (i. e. *रवि*) 87c, *निहिर* (i. e. *निहिर*) 135a. Cf. § 42, ii.

vii. Only one word takes the possessive suffix \**अन* (enlarged): *सोहक* 51c.

#### § 47. Stemenlarging suffixes.

i. \**व* (from \**व* *सर्व*\*) is not merely a suffix. It has got definite morphological significance, for which see § 53.

In *विप्लवे* 5b, 13a, \**व* has been attached to the numeral, while in *पदम* (from 56) 77a, it appears twice.

ii. \**व* (enlarged), the only other pleonastic suffix that we meet with in the Sk., is confined to the language of the Dohās. *प्रेमवत्* 69b, 70b, 80a, 81a, *प्रेमवत्* 80b, *मंदवत्* (or *वत्*) 81b, *पदवत्* 81b and *सुखवत्* 69a exhaust the list. The stanza 81 has no less than three forms in \**व*!

#### § 48. Prefixes

i. *अन*\* forms negatives from adjectival words. Refer to the *समस* for the words with *अन*.

ii. *स*\* (<\**स*?) as an emphatic element is prefixed to the adjectival words as in *सुखि* (= *सुखि*) 28a, 29a, 41b, 94a, 136c, *सगन्धि* (= *गन्धि*) 29c, *समिलित* (= *मिलित*) 28a, *समेत* (= *मेत*) 59b, *सरोज* (= *रोज*) 123c and *समय* (= *मय*) 171a. cf. *समिति* in the *Pañcālihyāna* (1199 A. C.), p. 70, l. 3 (HOS, vol. 11), *समंते* (= *समन्त*) in the *Samarāṅgadhā* (ed. JACON), p. 14, l. 7; *समंति* (= *समन्ति*).

*Pāṇisaddamahānava*. This type of words are casually encountered in some modern vernaculars also. Cf. for example Dīngal सज्जल, ससत (=सल) etc., Gujarātī સમેસ, સપન (=પન), Hindi सज्जल, Bengali সমস্ত, Awadhī समीर, Marāṭhī सकाळी (Sk. \*सकाल्ये = काल्ये).

### § 48. Formation of the feminine bases.

Ap. has evolved its own laws of forming the feminine bases. Although there prevails a considerable option in the employment of particular suffixes, the chief tendencies allow themselves to be distinguished fairly clearly.

To start with, we have to take two basic facts into consideration. Firstly, the suffix 'इय' appears to be established in the language of our text as the feminine counterpart of the enlargement in 'अय'. Thus to a masc. वर्तत corresponds the fem. वर्तिय. Secondly, a new tendency has been developed in accordance with which the adjectival or participial (especially the present part.) systems keep their base unchanged in the masc. as well as the fem. declension. Keeping these two facts in view we can explain the formation of the feminine bases in our text with considerable clarity.

#### i. Present participle.

There are four types of feminines formed from the pres. part.: (a) corresponding to a masc. वर्तत, we have the fem. वर्तिय (Sk. fem. in 'अति'); (b) corresponding to the enlarged masc. वर्ततव, we have the fem. वर्तिय<sup>1</sup>. This वर्तिय further appears as वर्ती through contraction; (c) वर्त without any addition or change serves as a masc. as well as a fem. base; (d) this formal identity of the masc. and the fem. base is extended to the enlarged cases also, so that a parallelism has come to be established between the bases in 'अति' and 'अतिय' on the one hand and 'अत' and 'अतव' on the other. One case of this type of the fem. pres. part. in the Sn. is वर्तव 167b.

The numerical strength of these various types as represented in the Sn. is as follows: 10 in 'अति', 17 in अतिय (two or three of these, interpretable either way, as in 'अत' or 'अति') and 10 in 'अत', 14 in 'अत', 1 in 'अतव'. Thus those in 'अतिय'/'अति' score the highest figure.

#### ii. Preterit participle.

1 When metre requires, we have also वर्तिय with the unshortened final.



In the case of the 'regular' (§ 57) participles in 'इय; the fem. is regularly formed by 'अ (= 'आ); that is, the masc. and the fem. bases are identical in form. Those participles that represent the inherited stuff i. e. those that are सिद्धावय or 'irregular' (mostly the participles from Sk. जनिद् roots) take 'इय optionally in the fem., e. g., गइय, हुइय, पुडिअ etc. besides गअ, हुअ etc. But as suggested at the outset, one can legitimately look upon these bases in 'इय as counterparts to the enlarged masc. bases in अअ (e. g. गअअ etc.) Further, on the analogy of the 'regular' pret. participles, some 'irregular' ones also have taken up the 'इय in the masc. (e. g. हुइय 186c, पुडिअ 164b) and as a result they too have identical masc. and fem. bases.

### iii. Adjectival compounds.

As regards the formation of the feminine from the adjectival compounds, it is to be observed that there prevails a free choice between 'अ, 'इ and 'इय. Bases in 'अ (more than a dozen) are fewer in number when compared with those in 'इ (about 3 dozen). Besides these there are about a dozen bases in 'इय. Simple adjectives also show a preference for 'इय. On the whole there appears in our text a strong tendency to reduce the other types of the fem. bases to one in 'इय

cf. TASSWON's observations (§ 57 (2)) on the feminines in Owa.

§ 50. Gender. Hemacandra (Ha. IV 445) informs us that in Ap. gender-confusion prevails to a remarkable degree. This observation is supported by JACOB in his account of the language of the San, wherein the nom./acc. neuter plur. ending \*अई is taken by the masculines also, while conversely, there are some nom./acc. neu. plur. forms ending in 'अ. The change that has set in in the language of the San. has fully worked out itself by the time of the Sa. Here, excepting three cases (see § 52, Remarks.), two of which are metrically conditioned, the nom./acc. plur. forms in \*अई are totally absent. And the second characteristic neuter form, viz., the nasalised nom./acc. sing. in 'अई also being quite unknown, almost all traces of the neuter have vanished from the morphology. There is not the slightest distinction between the masc. and the neu. declension. In this connection we have to note the fact that all the New Indo-Aryan vernaculars, except Gujarātī, Marāṭhī and Konkani have lost the neuter.

Other cases of change in gender are गअ f. (= गअई) 134c, 216d

(the *प्रात्य* as also the *अव्ययि* gives the fem. gender even to its Sk. rendering *पतिः*!), देह f. 78b and *अग* masc. (= *अग*) 202c, 214d.

It is probable that the epithets *कुसुमसुख* and *सुखिनि* 31a are fem., as rendered by the com. (*कुसुमसुखी*). In the *Rāmacarita-mānasa* too we come across such epithets taking the feminine gender of the substantive they qualify.

### NOMINAL FLEXION

#### § 51. Some cases of special morphological interest.

A. Assimilated *k*-endings of the genitive. As in the Śvetāmbara Ap. (see San. p. 2, Kr. p. 55, § 15.) here too we find assimilated genitives. The ending of the genitive is not determined primarily by the gender but by the type of the stem. Thus *ṣ*-stems, whether masc. or fem. have °*स* in the gen., *ṣ*-stems, whether masc. or fem. have °*सि*. No genitive form of the *ṣ*-stems is attested in the Sa. It will be noted that hand-in-hand with this correspondence of the ending with the stem, there prevails the principle of vowel harmony, the vowel of the ending being determined by the stem-final. So the *ṣ*-stems have the affix °*स*, the *ṣ*-stems, °*सि*. It should be marked that in bringing about this state of affairs phonetic forces have also played some part, as it is by following the general tendency to change *ṣ* to *ṣ* that the fem. ending °*सि* has become °*सि*.

#### B. Three notable form-categories of the 'अ'-stem.

(1). 'Endingless' genitives. According to Hc. IV 345, the ending of the genitive is occasionally dropped in Ap.; that is, the bare stem can function as a genitive form. That the rule has for its basis some genuine Ap. grammatical tradition is indicated by the *Yāmiki-Sūtras* III, 4, 16 which too teach the same thing. ALSDORF (As. 56 ff.) raises objections against this rule and after an examination of the alleged examples of such genitives advanced by Hemacandra and PISCHAL, he attempts to establish that in the available Ap. linguistic material one does not come across a single form which can be genuinely regarded as an 'endingless' genitive. All the alleged cases of such forms can be justly looked upon as previous members of regular or loosely-formed compounds. It is, ALSDORF thinks, from these loose compounds (cf. § 75 below) that such a rule must have come to be abstracted, but in a scientific treatment of Ap. grammar it cannot claim a place.

Now, though it is true that in the stanzas cited by Hemacandra or elsewhere in the Ap. literature come to light so far, there is nothing to indicate that Ap. employed bare stems as genitives, still if one glances at later linguistic developments, there is much there to create a strong presumption in favour of a factual basis for the rule given by the ancient Ap. grammarians. Thus, for example, in Dīngal or Old Mārwarī literature cases of genitively used bare stems occur apace. There they are not anything like casual but make up a regular category of forms. And the language of the Sa. which bears unmistakable influence of some early vernaculars offers us several clear cases of such 'endingless' genitives.

Further, these together with the 'endingless' instr./loc. (see (2). below) and nom./acc. (see § 52, *Remarks*) forms point out that in the case of the whole of the *u*-declension at least, the bare stem without any flexion-ending could appear in the singular (as yet rarely in the plur.) of almost all cases. Add to this the formal confusion and the consequent impression of 'endinglessness' that could be caused by the homophony (1) of the instr./loc forms in \**ṛ* of the fem. *u*-stems and the nom./acc. forms in \**ṛ* of the fem. *i*-stems (§ 54, *Remarks*), as also (2) of the instr./gen. forms in \**ṛ* of the *i*-stems and the nom./acc. forms in \**ṛ* of the enlarged fem. *u*-stems (§ 50, *Remarks*). All these facts are strongly indicative of the active process of disintegration of the old morphological system, the final result whereof is seen in the languages like, e. g., Dīngal which in consequence of so to say the total loss of the flexion-endings at times use in both the numbers and all the cases the bare stem without any addition or modification whatsoever.

Below are collected the cases of the genitively used naked stems attested in the Sa. They relate to the masc. as well as the fem. *u*-stem.

अमु पवसंत (=पवसंत) 70a, तुव सुमरंत 85a, जंत...यद 109a, गिरंत पंदद 157b, सुमरंत...निर्भंत 158d-159a, तवसिय... अट्टदंत 191c, लपर वद 47a, 51a, d, वरमुद हसंतय 51a, विव (with  $\sqrt{\text{वप}}$ ,  $\sqrt{\text{वह}}$  etc.) 101d, 68b, 71b, 80b, 88b, 92d, निद्व (with  $\sqrt{\text{नप}}$ ) 95b.

(2). Employment of the bare stem in the instr./loc. (sing). As in the genitive, so in the instr./loc. too the bare stem without any ending appears occasionally. Of course phoneti-

cally the form is got by the reduction of the final 'इ' of the old ending. As the unenlarged present participle has lost gender-distinctions to a certain extent, we find 'endless' forms in the case of the feminine 'अ'-stems also. Casually we get a variant in 'इ' for the forms considered here.

Instr. sing.: नय 100c, निह 103b, धूम 109d, सुलडिण 183c, ईदप 185c, निवन्नह 196b, येर (plur.) 218a, perhaps भव (plur.) 216b; f. उडुत, पडेल 136c, अजडंत 190a.

Loc. sing.: चरण (plur.) 27d, दर 28d, सुलज 52c, सुवण 95c, मग 105d, इडिलन 112b, विगोय 115a, पन्न 134c, एनिह, पर 167a, इंडकाल 175a, विजाण 179d, डडेल 215d; f. विज 195c.

Early Awadhi, Early Maithili and Early Mārwāri freely use such forms.

### (8). Nom. plur. in 'अह.

At a few places it appears quite plausible to suggest that 'अह also is employed as a nom. plur. ending. Thus, अडुहणि अडुहह नडु पवेसि (21 b) '—अडुहणेन, अडुह (मतराने) न नडु अवेसिन'. पयहणिण विज पडिय पयहि (v. l. पडिहि) पयहंतयह (141 c) = 'पयसि (or पयि) प्रवहन्त (= संचरन्त) पयिवा' वादनाणहका: इताः'. Fem. हुसतिवह and जीवतिवह (123c, d) also are nom. plurals. Possibly 108d presents a similar case of the nom. plur. in अह. The line reads विम तुमिहहि विम मुंवि पडिय डिगहंति गिर. Here it is difficult to construe the instr. तुमिहहि. Obviously the line means हे मुंवि वहा वृषम् तथा पयिग अपि जतिवपम् शीकन्ते. Now B. offers a variant तुमह for तुमिहहि. If this is accepted, we can take it as an honorific form of तुमह.<sup>1</sup>

This nom. plur. ending 'अह is nowhere attested so far in the extent Apabhramśa texts. Only Early Maithili uses this commonly. "In the Early Maithili of the Va. an affix -āha features commonly for the plural in the adjectives and passive participle (sic) (=past) forms" (Va., § 26). CHATTERJĪ's suggestion that this 'अह is the same as the Ap. gen. sing. and plur. ending 'अह is most probable.

### § 52. Masculine and Neuter अ-stems.

The following paradigm of the endings can be prepared from the text. The figures give the number of times a form with a particular ending occurs in the text.

<sup>1</sup> Alternatively we have to note that as TURNER derives Marāṭhi गार्ह, गर्ह from Tk. गार्हे, गर्हे (RSOS, VIII i, p 203), we can take तुमिहहि of B. 103d as a nominatively used Instrumental.

Sing. Nom. Acc. °उ; °अ.

Instr. °इ 50; °इण 20, एण 9; °इहि/इहिं 9; °अ 6.

Gen. °अद्; °अ 9.

Abl. °अद् 4.

Loc. °इ 93, इहि/इहिं 12; °अ 12.

Voc. °अ.

Plur. Nom. Acc. °अ.

Instr. °इहि/इहिं 47, °अहि/अहिं 8, °एहि/एहिं 8, °अ 2.

Gen. °अद्

Abl. °अद् 1.

Loc. °इहि/इहिं 14, °अ 1.

Voc. °अ

*Remarks.* For some general observations consult § 51 B. end—*Nom. Acc. sing.* Even after ruling out (i) the indeclinables, (ii) the cases (more than 50) which can be obviously construed as words forming a compound with the preceding or the following word rather than as nominatively or accusatively inflected forms and (iii) the cases (about 30) for which there is an acceptable variant in °अ in any one Ms., there still remains a substantial number of words (roughly 25) for which there is no other alternative but to assume that in these cases the bare stem is used as a nom. or acc. sing. form. For such 'endingless' forms of other cases see § 51. B. The *Dohākośas* also use the bare stem in the nom. acc. sing. of the अ stems. See SHANIDULLAH, p. 38; San, p. XXVIII.—In Prakritised passages °ओ appears in the nom/acc sing. instead of °उ. The only अ form दोह 88b occurs in a दोहा.—*Instr. sing.* In a Prakritised stanza occurs ऐ 110c with the °इ of the ending lengthened metri causa to °इ. Out of the 9 forms in °एव, six (दोष-मरोष 69 and गिरण गिरण 77 at the end of the Dohā pādas and अजरोष-मुहरोष 209 closing the Paddhadi pādas) are metrically conditioned. The remaining are विषय 74b, विषय 138b (both occurring in Dohās) and गिरण 86d. The forms in °इहि/इहिं are पतिहि 49d, वतिहि 50a, 117f, 192a (in °हि), °अदिहि 50d, °अरुहि 105d, °उतिहि 106c, वतिहि 154d and दीहिहि 187c. The *Dohākośas* also employ °हि in the sing. of the instr. and loc. See SHANIDULLAH, p. 38; San, p. XXVIII mid. cf. TESSITORI § 59 end—*Gen. sing.* An isolated form in °अद्, viz., विषय 70b, occurs at the end of a Dohā rhyming with the pronominal अद्, while पतिमत्त occurs in a दोहा (85b). There does not occur a single form in °हु.—*Abl. sing.* The forms are विषयमद् 24a, वरानमद्

89a, पुव्वत्तु 141b and सव्वत्तु 186d. cf. *Textbook* § 61 end. — *Loc. sing.* It is to be noted that Early Maithili also had these three forms for the loc. sing.: pure stem without any affix, forms in \*इ, forms in \*दि (See V2. § 35). In Prakritised passages \*र is found for \*इ. निरोत्ते 99b and एवत्ते 103b owe their र to the influence of the following य. Twice \*ञ्जि is used, in 19b and 115d. — *Nom. plur.* For the forms in \*अ see § 51 B. (3). The only representatives of the neuter plur. forms are सव्वं—सुलसीयज्जं 62a, d and एवत्तु 174a. The first two of these occur in the section listing trees and at the end of the Paddhadika-pāda. The remaining एवत्तु qualifies the masc. plur. वत्तु. Cf. JACOB'S observations in the *San.* on the tendency to use indiscriminately the masc. and neu. forms in the nom. plur. — *Instr. plur.* Trochaic rhyme explains the occurrence of six (18 d and e, 202 a and b, 205 a and b) out of the eight forms in \*दि. The stanza 115 in which सदि occurs is a वज्रित. There remains only वल्लदि 25d. — *Gen. plur.* Once \*अह is attested in a Prakritised stanza: पुव्वत्तु 28c. — *Abl. plur.* The solitary case is एवत्तु 102b. The *Dohākośas* have \*अह for both the singular as well as the plural.

§ 53. The enlarged declension of the *अ*-stems. For पुव्वत्तु's Apabrahmāsa ALSDORF has shown that there the phenomenon of enlargement (by the addition of \*इ i. e. "कः सव्वं") in the case of the *अ*-stems is conditioned by word-rythm, firstly because in a substantial majority of the cases, the enlargement takes place after a heavy syllable and secondly because the enlarged stem appears mostly before those case-endings which consist of one mora, the normal stem appearing before those consisting of two moras. This latter fact means that the enlargement is mostly confined to three cases: nom./acc. sing., nom./acc. plur. and loc. sing. These observations are applicable also to the language of the *Sn.* The only difference is that here the enlarged stem is most prominent in the nom./acc. sing. and plur., while elsewhere it gives the impression of a phenomenon tending to vanish. This is clearly shown by the statistics of various enlarged forms attested in our text:

nom/acc. sing. in \*अ

(14 pres. part., 50 'regular'

pret. part., 100 the rest.)

164 cases

1 स्तुत्तु and वव्वत्तु 209a, b are doubtful.

instr sing in *अ (3) and *अत् (3)	6	CASES
loc sing in *अ	6	"
nom/acc plur in *अ (8) and *आ (8)	16	"
gen plur in *अत् (3) and *आत् (1) 4	4	"

*Remarks* Instr sing अवत् 78a occurs in a Doha and probably has got the "उ" suffix which appears in the instr sing in the enlarged form as a rule \*अत् 156b, metri causa for अवत्, stands at the end of a Doha pada निद्रत् 69b also occurs in a Doha. The other three instrumental forms (अवत् 68c rhyming with \*अत्, and अहिवत्-रहिवत् 91 c d) actually end in \*अत् (see § 10 (b)). These are quite peculiar forms. All the three are inflected from the enlarged pret part — Loc sing अहिवत् 80b in a Doha has the suffix \*अत्. In the case of अहत् 102d, 199d and अहत् 102d the enlarged form appears probably to avoid the vocalic group \*अत् (cf § 22), which otherwise would be the result. In अहिवत् 58d, अहिवत् has developed a semantic shade slightly different from that of अहिवत् and as such it has come to be a different independent word. The rest is अहिवत् 94f — Gen sing. The three cases in \*अत् viz, अवत्-अहत् 54a, b and \*अहत् 233e are all from the enlarged pres part. It is to be noted that only the enlarged pres part has come to stay in Guj, Hindi etc. The only form in \*अत् is अहत् 25c. Thus, really speaking nom is the only case seriously concerning itself with the enlarged stem. In the nom plur out of the eight forms (against 3 in the Hr) in \*अत्, four are pres parts. Note the fact that like the pres part, it is the enlarged form of the pret part that has been later on generalized in Guj.

#### § 54 Feminine systems

Sing	Nom	Acc	*अ
	Instr		*अद्, *इ, *अहि/अहिद्, *अ
	Gen		*अद्, *अ
	Abl		*अद्
	Loc		*इ, अद्, *अ
Plur	Nom	Acc	*अ
	Instr		अहि
	Gen		*अद्

*Remarks* For the endless instr, gen and loc forms see § 51 B — Nom Acc sing. For forms in \*अ see § 41 — Instr sing. All the forms (147a, b, c, d, 196a, d, 198a, b, 204a, b, c, d,) in \*अ

are formed from the enlarged stem in °इ and all these forms occur at the end of a pāda. गद्द 113f is the only form in °अद्. Instr. sing. in °इ, उद्दि 120d, is doubtlessly formed from उद्दि+इ. But besides this there are seven forms<sup>1</sup>, to wit, दीहणदि 29d, कणयणि 41c, तिरुत्ति and तरलत्ति 97c, °उत्ति and कुत्ति 97d, दीहणत्ति 107d, all to be construed = instr. sing., for which it is difficult to decide whether we have to take them as formed from the fem. stems like दीहणयण, तिरुत्त etc. or to explain them as bare °इ stems employed to serve as instrumentals without any ending. For, the former alternative forces us to assume fem. अ-stems like कणयण, तिरुत्त, दीहणत्त (विद् in the case of the loc. वित्ति 96d) etc. for which there is no evidence, while as to the latter, though supported by the developments in the case of अ-stems (see § 51 B. (2)) and in Dīṅgaḷ, we hesitate to subscribe to it in the light of the loc. sing. forms in °इ viz., गद्दी (m. c. for गद्दि?) 81b, दित्ति 142a, वित्ति 136a, 147c, etc. (8 times in all), रत्ति 175b, वृत्ति 188c which can be well considered as inflected from दिद्, विद्, etc. Still instr. तरलत्ति 97c, perhaps loc. वत्ति 27a and above all the gen. instr. and loc. forms considered under § 51 B. (1), (2) make it tenable at least in some cases of the forms in °इ that the tendency to employ the endingless stem in the fem. °इ-declension also had already made a beginning. Cf. वत्ति (from a masc. इ-stem) § 55, *Remarks*. It is obvious that the forms in °इ, if any, are the result of the influence of the masc. अ-declension. The consequences of the convergence of the nom/acc. (वित्ति), instr. (वृत्ति) and loc. (वित्ति) forms in the fem. declensions are quite patent. Similarly it is the masc. अ-declension that is responsible for the one probable instr. sing. form in अद्ि (°अत्तित्वद्ि required by the context for the textual °अत्तित्वद् 222b; cf. दय्यर and वय्य respectively for दिय्यर, वय्यि § 22). Cf. also the instr. sing. m °दि of the fem. इ-stems (§ 56).—सिज्जद् 136c, is the only *abl.* form.—*Loc. sing.* in °अद् : वय्यद् 161d; in °अद्ि : सिज्जद् 185a. Many of the loc. sing. forms with the affix °दि detailed under § 56, *Remarks*, can be with equal justification regarded as formed from the fem. अ-stems with the affix °दि.—*Loc. plur.* in अद् : दिव् 58b, 148a; in °अद्दु : विव्वु 173a, दिव्वु 201b, 215b.

### § 55. Masculine इ- and उ-stems.

Sing. Nom. Acc.	°इ	°उ
Instr.	°इण	°उ

<sup>1</sup> As to गद्द 113f, see § 76.



Gen.	°दि	
Loc.	°इ	°इ
Voc.	°इ	
Plur. Nom. Acc.	°इ	°उ
Instr.	°इदि/°इई	
Loc.	°इदि	

*Remarks.* *Nom. sing.* If अण 158b is अण, then the nominalization has affected the nom./acc. also. *Instr.* in °इण : अणिण 185a, निमणहिण 48c, 187d. For instr. and loc. sing. in °इ, the result of the influence of अ-declension, see § 45 (b). Is तण 203b an endingless instrumental? The only *gen. sing.* form is विरहणिदि 89a. *Loc. plur.* विहरेदि 144b.

#### § 50. Feminine stems.

Sing. Nom. Acc.	°इ
Instr.	°इइ ('इय, °इ), °दि/हि, इ†
Gen. Loc.	°हि, इय (†)
Voc	°इ
Plur. Nom. Acc.	°इ, °इउ (3)
Instr.	°दि/हि
Gen. Loc	°हि

*Remarks.* For forms in † generally, see § 41 (d). In the Hr. in such cases the † stands, with negligible exceptions, after a heavy syllable. This restriction does not apply to the language of our text. — *Instr. sing.* in °इइ °अलदि and एलदि (so to be read m. c.) 151a, b; in °इय अवीदिय 44c, °मज्जदिय-सलज्जदिय 98c, d, विओदिय 118a, विलवदिय 135c, विमुल्लदिय 147a, उणिदिय 147c, 180b (rhyme-secure), इलदिय 190b, in † (see § 28) सइवली 18a, अइविषी (B °विष) 151b, इणदी 155a, उणिदी 182b, विलवली 190a; in °दि/हि 10 forms occurring at 104a, b, 125a, b, 186c, d, 121b, 159a, 220b, 222b. For the probable endingless instrumentals and homophony of certain feminine forms see § 54, *Remarks*. — *Gen. sing.* वरणिणिदि 50c, चरणिदि 105d, विरदिणिदि 132d, उणदिदि 196a, °अदिदि 205d. वरणिणिदि has its nasalization probably from the plural Gen. sing. in °इय/दि (see Hc. III 29; cf. *Dhārtāḥyāna* (Singhi Jaina Series No. 19), p. 52, note 1)<sup>1</sup>. चरदिय 26c, इलदिय 51a, लीवलीय 53a, इलदिय 53c, एणोपरिय 118b, वीणदिय 176a, मुयदिय 191b; वंणी 50c, विलवली 157a. Note that such instr. and gen. forms in °इय are homophonous with the enlarged fem. stems in °इय like उरुविय, लीविय etc. and

1 In the light of these forms, a similar explanation for the *Uwa* fem. gen. in °इय (Tessitori, § 62) seems more probable than those given by Tessitori.

consequently they succeed in creating the impression that they are endless gen. forms. — *Loc. sing.*: णिणिहि 105c, 'दिहिहि 117e, रवणिहि 160b, ववसिहि 179b, वीदरेहि 190a. — *Nom./Acc. plur.* Only 3 forms in 'देव, all of them occurring at the end of the Paddhadikā-pāda: मणोदरीव and धुणीव 216c, d, परम्बरीव 217c. — *Gen. plur.* 'वरिहि and वरुहिहि 168c, वरिहि 174a, विणिणीहि 179d and perhaps वरिणिहरीहि and विणिणीहि 219c, d. सहीव and वरुहीव 203c, d occur at the end of the Paddhadikā-pāda — *Loc. plur.* सरणिणिहि 141b, पुससहिहि 141b, हुसहिहि 142a, सरिहि 142a, विलिहि 145a, वरिहिहि 176d. It is not necessary to take वरिहि as plur. with the com.

No fem. 3-stem is attested in the Sk.

### Pronouns

#### § 57. Personal.

	1. person	2. person
Sing. Nom.	हृ (हँ)	वृ, ई(?) 77b
Acc.	मद् 191f	
Instr.	मद् 109b, 117b etc. (about 14 times)	तद् 124a
Loc.	मद् 104a	वद् 77a
Gen.	मद् 99a, 117d etc. (12 times); मद् 91b, 189d, 197b, d; मग्ग 104d, 197a	तुम (तुम), तुद (?), तुग्ग 120d, 191b
Plur. Nom.		
Insts.	मग्गिहि 114b	तुग्गेहि 18b, तुग्गि 117a
Gen.	मग्ग 120d	

*Remarks.* For the question of nasalisation in various forms see § 8. मद् 197b, मग्ग 197a as also तुग्ग 191b are used accusatively. ई has variants इ and ए. Only in 94c and 222c, 109c तुद् has no variants. Elsewhere (41d: A C ग्ग, 88a: C तुद्, 92c: A B तुद्, 222c: B तुद्) it alternates with तुद्. तुम or तुम occurs 8 times (114a, 86a etc). Besides this, we have to accept तुद् (C) at 76a to make the construction grammatically faultless. The existence of तुद् in our text is rendered somewhat doubtful because at two out of three places of its occurrence (109c: A तुम, 110c: A तुम B तुम, 191c: A तुम B तुम) it is attested in only one Ms.

मग्गिहि 105b is the only possessive pronoun.

Cf. TISSOTI, §§ 83-84, 86, 87.

#### § 58. Demonstrative and relative.

3 च. ए.

## A. Demonstrative.

## a) न°-

	masc/neut.	fem.
Sing. Nom.	यु 3, सो 4, चं (n) 156a	सा 27 c
Acc.	चं	चं 26a, 27a etc.
Instr.	जिणि 192d, 223c, तेण 199b	जिणि 25c, 223b; तेणि 107c
Gen.	तयु 20b, 85d, उह 99d, 122c तयस 98c	तह 26c, तह 223d
Loc.	तहि 183a	
Plur. Nom.	ते 77b, 103a, 206b, ति (नि) 27c	ते 94c, ति 183d, 167b
Acc.		त 41a
Instr.		तिहि? (C) 174b
Gen.	तिह 20d, 21d	

*Remarks.* यु occurs at 30d, 91b, 199b सो is metrically conditioned at 111b (see § 41 end) Another occurrence (as n) is 81b, in a Dohl. The third = at 159c, where metre requires सो. The last is सो ति 197b, where the length is protected by the enclitic.

## b) एव°

The following forms occur

Nom. Acc. sing. एह 8 (f. at 199c, n. at 161d), एह 204d, एह (f.) 91d, एह 20d, 151a, एव (f. acc.) 74a, 83d, 85a, 105b, plur. एव 30c, 66a, loc sing एहि 113c.

## B Relative.

	masc/neut.
Sing. Nom.	यु 5, सो 81b, चं (n) 19c etc.
Acc.	चं, 30b etc. (f) 161c
Instr.	जिण (A जिणि) 91d, जिणि (A जिण) 92a
Gen.	तयु 3, तय 70a
Plur. Nom.	ति 21c, 64a, 188a
Instr.	तिहि 77b
Gen.	तिह 61d, 62b, (f.) 167a, 174a.

*Remarks.* The places where यु occurs are 20a, 23d, 76a, 118c, 183d. At 76a it appears to be used conjunctively.

## § 59. Interrogative and indefinite.

## A° Interrogative

Sing. Nom.	को 18c, 25c, को युयु 94f, कय 64b, कय (f) 199c
Acc.	कि 95b
Gen.	कय 95d

Abl. कद् 41d  
Loc. कद् 124d

### B. Indefinite

Sing. Nom. कद् 4, कोद् 2; किवि (n.) 91b; क (f.) 50a, क-ले (f.) 3.  
Acc. (n.) किवि 110a, किवि, किवि 121d  
Instr. केण 47a, केणद् 137f.  
Gen. (f.) कद्-व 3, कत्स-वि 2, कत्स-व 2, कत्स-वि 1  
Plur. Nom. किवि 3, के 45a  
(f.) क-वि 46e, किवि 94f, 180a, केवि 195d, 196a

§ 60. Numerals. द्वा 100 and एण 180, वे (O दो) 80 (विज्जय 'double' 136, विवि 85 दु-विज्ज 112 'both'), ति 18 (तीय 112 'third'), चत् 48 (चत्ताणो 156 'four-fold', चत्तय 125 'a tetrad'), पंच 74, षट् 81, णव 27, दस 64 and दद् 58, सव 62.

### VERBAL FLEXION

§ 61. There is only one regular conjugation in Ap., viz., the *अ*-conjugation. The forms with *ए*-stems appear quite sporadically. The *Se.* has the following such forms; pres. ind. 3. sing. करोद्—किरोद् 108 a, b, साहेद् 82b, हवेद् 104d; 3. plur. करोदि 205c and the forms in \*इदि/इदि (§ 62); imper. 2. plur. निजुणेह 19d. Almost all of these except those in \*इदि/\*इदि appear under metrical stress. The same is the ground for the employment of pres. 1. sing. अणे 95b and 3. sing. दद्दर and वद्दर 120c, d, the only middle forms. There is no pres. part. in \*माव.

The following 'root-verb's are attested: जा, ठा, मा, सप्ता, वा; दे, ले; रो; पुण (†). For their various forms see the index s. vv.

Forms of *वज्*: वजि (3. plur.) 64a, वजि (3. sing. negative) 19a, 104c.

Of the *finite verb* we have here: 1. The Present Indicative; 2. The Imperative, 2. and 3. person; 3. The Optative, 1. and 2. sing.; 4. The future.

Of the *infinitive verb* we have: 1. The Present Participle (also used as Preterit and Conditional); 2. The Preterit Participle; 3. The Gerundive; 4. The Absolutive; 5. The Infinitive.

### § 62. Present.

Sing. 1. \*अट् (\*अट्) 23, \*अति 3 Plur. 3. \*अदि (\*अदि) 17 + 4 (pass.)  
2. \*अदि 5, \*अति 1 \*इदि (\*इदि) 7  
3. \*अट् \*अट् 10  
\*अति 20 + 4 (pass.)

*Remarks.* For the nasalization of the endings see § 6.—1. *sing.* जंघे 30b and जंघे (B °उ) 79a. —सहसि 164c, and मसि, तमसि 164d have been employed simply to effect alliteration. अउ 91a has a variant जसि (C). In a Prakritised stanza occurs ताकं (= तर्कमसि) 104a. Cf. दुस्य 213b. See Hc. III 141 com.—2. *sing.* सारसि 165c is used to bring about the yamaka. For the 3. plur. forms in अइ see TASSITORI, § 117, *Remarks*.

The present part. विलंबति is used with वचसं (pres. 1. *sing.* from वच) at 79a to signify continuity of a present action (cf. TASSITORI, § 125).

### § 63. Imperative

2. *sing.* °इ 16, °हि 10, °इहि 1; °उ 8, °अ 3

°असु-कसु 82c, °अइ-कइ 68c.

3. *sing.* °अउ 4 (होउ 2, सिउउउ, जयउ).

2. *plur.* °अहु 2 (उणहु, निमुणहु)

3. *plur.* °अय 1 (अयय)

*Remarks.* Once °इ of the 2. *sing.* is lengthened to °ए for metre's sake अये 95d

§ 64. Present Participle It always ends in °अउ (enlarged °अउव). For its feminine see § 49. i

It is used at two or three places to denote a state in past. Thus सुहव सुहव एवो उमिलंतो भियेहो (100b) "O dear one, the dye of love that used to overflow on that occasion," मोहवतिन धोलंत (95c) "Under loss of discrimination (she) said". Perhaps निपंती 186a, सतु, निपुंते 200c, d, वरंती 217d also denote the habitual past. For हउ 65c see § 73, 3.

Further, Hc. III 180 teaches that the present participle can be used to denote conditional also. Our text offers three examples of such a use, all in one stanza; सुवंती 100a, वरंती 100c, वोलिंती 100d.

Both these uses of the present participle are still quite living in the modern Gujarāṭi. The unenlarged form serves for the conditional, the enlarged one for the preterit. For other NIA. vernaculars see Bloch: *Indo-Aryen*, pp. 261-265.

### § 65. Optative.

1. *sing.* °इअउ (अजिअउ)

2. *sing.* °इअहु (अहिअहु, अहिअहु)

*Remarks.* Cf. TASSITORI, § 120.

## § 66. Future.

स-future	ह-future
sing. 1. 'इसु 2	
2. 'इसि 1	• 'इहसि 2
3.	'इहर 2

*Remarks.* 1. चदिमु 91c, पयासिमु 117b. 2. जाहसि 41d; आसासिहसि 191d, आसिहसि 191f. 3. संतोसिहर 197a, सिद्धिहर 197b.

## § 67. Preterit Participle.

The suffix 'इव (enlarged 'इवच) forms the pret. part. Besides the 'regular' class of the pret. part. so formed, there is another which represents the direct phonetic development of the Sk. pret. part. But the number of such 'irregular' part. is on decline and the tendency to normalize them by adding to them also the suffix 'इव (e. g. हुइव 186c for हुव) has already made its appearance (See § 49 ii). Another tendency that is to be specially noted is the contraction of the suffix 'इव to 'इ in several cases in the fem. of the pres. part., e. g., बरी, सिपुदी, दुही (see § 28). This is a 'modern' trait, characterising the New Indo-Aryan vernaculars like Hindi and Gujarati. The following are to be noted बुइ 83b, उमुइ 25b, पमुइ 203b, पउउ 217b (all from \*मुळ i. e. मुळ), हइ 78b, एहइ 130c, डुइ 154d, हुइ 186b, पमुइ 192b, गुलीण 204c, लय (i. e. लव) 86c, besides सोभइ 176b. समण 80b (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in 'अव is quite familiar to us.

## § 68. Absolutive.

The numerical strength of the various types of absolutes as represented in our text is as follows. 'इसि 34, 'असि 27, 'दसि 5; 'दसिमु 11; 'इ 28; 'इय 2, 'इउ 1, 'असि 1. Those in 'इव (see § 38 b.) are निवेसिव, वेसिव 95c, विज्जइव 188d and Pk. बुइय 213a; in 'इउ, फरिहइउ 132d; in असि, सहसि 199a. Besides these there occurs सिउ 191c (cf. epic सिउ) and an interesting case of 'compound' absolutive दहेसि करि 108b, which is a precursor of the Modern Hindi सोल कर, हेल कर etc.

## § 69. Infinitive.

- In 'अ-इ: बहइ 80a;
- in 'अलउ: बरलउ 71a;
- in 'अउ: बहउ 81a;
- in 'अः गहः 216b.

Of these, only the form in \*य is known to the *Dohakosar*. Cf. also TASSIROI, § 134 end.

### § 70 Gerundive.

In \*इन्व (Sk. \*तन्व): कडिन्व 20d, 21d, जडिन्व 82c, जाइन्व 82d, कहिन्व 99d;

in \*इय and \*इज (Sk. \*य as in कय, मय etc): कहिय (5 times), कडिय, पमडिय; पमडिज (twice), कहिज;

in \*कणिय (Sk. \*लवीय): कडणिय.

With \*इय/इज cf. the passive endings \*इयइ/इजइ (§ 71).

### § 71. Passive.

The three types are represented thus: passives in \*इय: 38, in \*इज: 13, in \*इव (metrica): 3. Besides these there are some 20 'irregular' passives which represent the further phonetic development of the corresponding Sk. forms: सिजइ, निजइ, गजइ, सिगइ, वीजइ, कीजइ, वेजइ, दुग्जइ, पडुणइ; दुग्मंति, वग्मंति; from the causative: चडइइ, सुडइइ. Note also जाइअइ, काइअइ. For the origin of \*इय/इज see § 38 (b). Cf. TASSIROI, § 136 (both the types). The fact that so many passives in \*इय are attested in our text supports the derivation of the affix \*इय from Sk. \*य of the passive against TASSIROI, unless it is proved that they have been borrowed from a synchronous vernacular.

### § 72. Causative and Denominative.

A. \*आइ is the general causative suffix which in certain cases becomes shortened to \*अइ in accordance with § 19. Further, in declension the \*य of this \*आइ is occasionally dropped according to § 35.

माइ (from Vम) 141b and सलइइ 26b (cf. सलइइ 123d) are used as simplex. It is by a rare chance that one comes across the 'irregular' forms like कडि 165d representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc., used as verbal bases are: (a) (in अय -) बसाणिवइ 65a from व्याख्यान, विजडिइ 168a from वितक, कडिजइ 208d from कडिज, वीडलु 210c from वीतल, कडिइइ 218d from वपी, (b) (in अय/आय -) मलइइ 26b and सलइइ 123d from सल, सलिव 96d from सल and सुडइइ 189b from सुड.

### POSITIONS

§ 73. Thanks to the working of the phonetic forces, the old system of the case-endings eventually became completely worn out by the time of the New Indo-Aryan stage and one

of its direct results was that the postpositions, which had had only a complementary or supplementary status in the late Middle Indo-Aryan (or Apabhraṃśa) stage, now began to function importantly as unaided indicators of various case-relations and the analytical stage was completely achieved. The language of our text knows of several such postpositions.

1. We find here some four instrumental postpositions having the general sense 'with'.

सहसि (= loc. sing. of सय = साथ 'company') means 'with; in the company of': विविह-सिक्कसक-सहसि वद पवसिदह (48a) 'If = stroll is undertaken in the company of various vidagdhas —'; सोहसि सिज तसिक्क-सहसि 'The beds appear charming with (or by the presence of) young damsels'. This postposition is seen commonly used in Guj. in the form साथे. The Jain romance धम्मपट्टेडिकपानक (mid-fifteenth cent.) uses साथे in the same sense as noted here.

Cf. TASSIROU, § 70 (8).

सम (= समम्) is found in का-वि केण सम दर हसद (47c) "Some lady just laughs with someone". सह is a variant of सम: सुसविपण सह 74b, विरहसह 79a, चंदपसह 99a. Cf. OWA. सि३ (TASSIROU, § 71), Early Maithili सभो, सै (Vr., § 36). Once संसाणिय (= समल f.) is found: तुक् संसाणिय "with thee".

ससि—सरिसड (= सस enlarged) 'together with' is used thrice: सिपणहिण सरिसड (137d) 'together with musk', ससिह जाईहसह (188b) 'together with nutmegs', हाम हेमह ससिउ (191d)? सरिसड corresponds to the Guj. सह 'close with' in usages like छादीसह 'close with chest'.

2. The ablative postpositions are हुंतउ, हियउ, रैसि, नरिण.

हुंतउ with the loc. adverbs of place denotes 'from' as in सिद हुंतउ 65c 'from that place'. See Ho. IV 355. It is fairly common in Old Western Rājasthānī. See TASSIROU, § 72 (10). Looking to its origin, हुंतउ is the enlarged pres. part. of वृ (=वृ) used in a preterit sense. The whole phrase सिद हुंतउ literally means 'having been at that place, (he came here)' and this sense has eventually veered round to 'from that place'. (See As. pp. 22-24).

हियउ (= हियउ enlarged) is another such postposition. HC. IV 439, 4 has दिक्क-हियउ 'from the heart'. Modern Guj. भी is closely allied with this हियउ. See ALSOP, As. pp. 24-26. The one case in our text is वद हसि वरह क्काउ न वन-पर-हियउ 96b "And the forehead (also skull) is not removed from the left hand even for a



moment'. Cf. the com.: ततः कथं लक्ष्मणं पामकान् न दूरीयन्ति. Can the problematic सिद्धयन्त 148d be brought in line with the above? For OWR. cf. TASSIOTI, § 72 (3), (6).

रेति is employed to signify the causal relation 'due to', 'because of', 'on account of'. Thus कुरुविन्द-रेति 21a = कुरुविलेन हेतुना i. e. कुरुविलान्. Ordinarily रेति is a तत्पर्यन्तवाचक. See Hc. IV 425, Haribhadrā's नञ्वाग्न-प्रकरण 19, 40 (रेतिम्).

तस्मिन् (= abs. of वसन्त) with the adverbs of time denotes 'tempus a quo' i. e. it has the sense 'since' as in रहस्य-तस्मिन् 122d = रहस्यं प्रवृत्ति 'since how long'. Cf. TASSIOTI, § 72 (a) where तद्, तस्मिन् are noted in both the senses 'up to', 'from'.

3. The genitive postposition तस्मिन् (fem. of तस्य, see Hc. IV 422, 20) quite obviously cannot govern any other case except the genitive. Accordingly तद् तस्मिन् (94 f.) appears to be a suspect, standing perhaps for an original मद् तस्मिन् 'my'.

Cf. TASSIOTI, § 73 (4), DAY, p. 58

4. मदि is a locative postposition. मन्मदि means 'in the mind'. It is loc. sing. from मद्, which is connected by Bloch with \*मप allied to Sk. मप्य.

Cf. TASSIOTI, § 74 (7), DAY, Index s. v. māhi.

§ 74. Indeclinables. Adverbs appear in the Ss. in any one of the three forms with the 'उ' of the nom./acc., with the 'इ' of the instr./loc. or altogether without any affix. We have विद्, विद्, वीद्, वयु, विमिश्रिद् etc., दुरिद्, पुनरुद् सत्य-वार, निमित्त, सर etc.; विरवन्ति, निर्मन्ति, अविशन्ति, इत्यन्तरी etc. Note लु 19d, लु 80c and लु 86b; लु 67a and लु 223d; विरतर 148c and विरतरिण 64d, cf. also लु 95c etc. (5 times), लु 67a etc. (6 times) and लु 101a, 117d, वर 78b and वर 189d. Following is the list of other indeclinables arranged in semantically allied groups अद्, तद् (thrice), अद्-द्, अद्, अद्, व (6 times); अद्-द् (अद्-द्), व (= व at 41d and in वद्-व etc. ?); इद् and व (29a, 123c), निद्, जद् (thrice), मद्-द् (twice), व (8 times; at 132a = इद्), वद् (twice, वद्, वद्), पुद् (= पुद्-पुद्), इद्, वद् (वद् व, वद् व), लद् (लद् व, लद् व); इद् and एद् and इद्, इद्, इद्-इद्<sup>1</sup> and इद् (Pk. 116), इद् and वेद्, इद् and वेद्; वद्, वद्, तद्; वद् (equivalent to वद्, वद्, वद् (41c)) (वद् व, वद् व, वद् वद् व, वद् वद् व), वद् (तद्; तद् व, तद् व); वद्, तद्, व (वि वि, वि-वि) and वि (वि वि) and वद्, व, व, व; वद्, वि (twice), व (5 times), वद् (वद् वि) and वद् (101b), तद् and तो; वद्, तद् and लद् and तद्, व or न, वद् (26 times; वद् वि), वेद् (4 times), म; विद्, वर; वर (वर), वद् (वद्, वद्); वद्; वद् (twice).

1 Cf. OWR विद्-व, wrongly derived by TASSIOTI (§ 2 (1)), from \*वद्-व, वद्-व.

§ 75. Compounds<sup>1</sup>.

Already in Prakrits, the strictness of the Sk. laws of nominal composition has been considerably tempered Cf. FISCHER, § 603. The same tendency more strengthened prevails in Ap. We can roughly distinguish three types of such looseness of composition as gathered from the Ap. material of the text.

*Firstly*, there are several cases of 'permissible' looseness sanctioned by the Sk. scholiasts with the words "अपेक्षत्वेऽपि ममकस्यात् समासः". Accordingly, we have शिव-वक्षिह् विज-महाप-भञ्जित-मविश्वरु 19a for शिव-वक्षि-विज etc.; अक्षद-वदगिच्छुलिह् 51a for अक्षद-गिच्छु-लिह्; रघुनिघद-व मेहल-रुगघुग 52d for रघुनिघद-व-मेहल-रुगघुग; विह् सजगिध-मु 122a for विह-सजगिध-मु; केवद-रुग-रुग 205d for केवद-रुग-रुग.

*Secondly*, within a compound the order of various members has no regard to mutual grammatical or logical relations. We can almost say that any member can precede or succeed any other member to suit metre and rhyme. This fact is recognised by the grammarians as समासे पूर्वनिघतानियमः. The examples are: धम्मिह-उमुह-मु 25b = उमुह-धम्मिह-मु; गेव-वर 27d = वर-गेव = वर-ग(त)-मुपुरयो; अण-उर-उदिह् 120a = उदिह-अण-उर; कटिह-मुदिह-अण-उर-मुदिह् 177b = कटिह-अण-मुदिह-उर-मुदिह; मण-परिनिह-उर 184a = मण-उर-परिनिह; अण-उर-मुदिह 198a = अण-उर-मुदिह; विह-उर-मुदिह 114a = विह-उर-मुदिह; विह-उर-मुदिह 216a = उर-मुदिह-विह.

Among these special attention is to be drawn to the last two instances of the compounds with the order of the members transposed for metrical convenience. Apart from a few genuine cases of 'endingless' forms, it is such cases that must have substantially contributed to make current the view that Ap. uses the bare stem also in the genitive. For in the case of the words in such expressions held together by the strength of context but otherwise appearing hanging in the air without any grammatical element connecting them *inter se*, one can easily say that here the bare stem (विह, उर) functions as a genitive form<sup>2</sup>. But the cases attested here, = also lots of

1 These compounds which, though printed in the constituted text with their components separated, can be easily made out from the context have been left out of consideration.

2 They also banish AINSWORTH'S doubts (A. p. 61) against उर-उर (Ho. 383, 3c) being a transposed Karmadhāraya equivalent = उर-उर. Hence also there is no need to assume that in the said case the genitive ending is to be supplied to *ur* from the succeeding words.

similar cases in Dingal works and in the *Rāmacaritamānasa* make it abundantly clear that we have to look upon them as free constructions—as a loose type of compounds.

रत्न-गङ्गादि परिषेतिर-भवति 46d for परिषेतिर-रत्नगङ्गादेक-भवति offers a case of the fusion of the above types.

Lastly, the extreme cases of this tendency to loose composition are offered by a few instances of *imesis*, which at the same time pointedly show how much the poet cared for metre and rhyme at the cost of everything else and how at times he left the reader (or the hearer) to gather the intended sense entirely from the context. Thus we have,

विष-द्वय-सौध-महादन्त-अद 103c = विष-द्वय-सौध-अद अमहादन्त  
निम्नत-कुरद-अद 122a = निम्नतरद (= चन्द's epithet) कुरद  
गवयण-जंति-अति 130d = गवयणतति जंति

Here we get a peep into that process as a final outcome of which the power of unrestricted word-composition has petered out in the New Indo-Aryan vernaculars.

For the instances of some verbal compounds see § 76. end.

### § 76. Some syntactical remarks.

*Supply of the ending from the adjacent word in accord.* At certain places the prior of the two adjacent words—either the substantive or the attribute—appears without the requisite case-ending which is to be supplied to it from the immediately succeeding word. There are some four such cases

पहिय पवर्तवद् 54b = पहियद् पवर्त  
अवमेतिव अद्वावद्...विपर्विवद् 140b = अवमेतिवद् अद्वावद्...विपर्व  
तर्णिनि जंतिहि 161b = तर्णिनिहि जंतिहि  
Pk. कवदितेव वदहिणीद् 213a = कवदितेवद् वर  
मयनमयि विरहिणि (i. e. 'ग') 222b = मयनमयिण विरहिण

*Notable case usages.* Genitive has developed a very wide scope.

(a) Genitive absolute. Besides the usual type seen in जय पवर्त (= पवर्तवद्), व पतिव 70a; व (instead of वद् A B) द्विमद्विवद्, विरद्विवद् वाव 76a and perhaps मुद विनर्विवद् 25d, there is a series of cases wherein the genitive of the present participle is employed in an absolute phrase to signify continuity of an action while another action is performed. The construction can be rendered into English by 'while.....ing'. Thus

वृष मुवर्त (= मुवर्तवद्), वगदिनोद् विपुर्विव 86a. "While cherishing your memory....."

‘ गेउ गिरत (= गिरतह) पादउ पढंतह, इम बिलंबंसी (=‘तिव) दिन पादउ 157ab  
 “While singing songs and reciting the Prakrit (gāthās),  
 (I) who was thus bewailing, reached the (final) day (of the  
 rainy season)”

(पिय) सुमरत (=सुमरतह).....इम जखनह...अस सगंतह, जागिणि गमियह 158  
 “The night is passed keeping awake, cherishing the memory of  
 the loved-one and carrying on to live somehow”.

बकिउजवागु लिवंतह, मह अहधिरसिउ सिहु 159ab “While watching the  
 road in the south, I saw the sage Agasti (Canopus)”.

एम मुहदिय भयंतह, रयणि बिहाणिव 199c. “While wandering thus  
 absent-mindedly, the night dawned”.

The usage is quite living in Guj. Cf. TISSOTI, § 124; DAVE, p. 51.

(b) Genitive for the accusative. Besides the num-  
 erous examples of क्य and क्य governing genitive of the person to-  
 be-communicated-to, the following cases of the genitive of the  
 object are to be noted:

तुम हिययट्टियह छडिनि 75b (i. e. त्वाम् हृदयस्त्वित्पु सुम्भा)

तुम सुवरत 86a, तसु अजुअनि 130a, इम कख भयंतह इयिअह न इद भीरवह  
 166cd, विलंबंतियह आषासिह 191e, मउस संतोसिह 197a, महु सिहिहह 197b.

Adverbially genitive is used instead of accusative twice:  
 जखंतह 104c, d.

(c) Genitive with the word of comparison: तुजारह जिम  
 108a and जमगोहह न (i. e. जमगोहः न) 132a. As instr. postpositions,  
 संमागिह and तरिह (§ 73. 1) should govern instr. But originally  
 being words of comparison, they take the gen. also. So besides  
 निवणहिल तरितउ 187d, we have तरिय जार्हहलह 188a and तुम संमागिह 78b.  
 Guj. regularly uses genitive with the particle of comparison.

Locative. *Locative Absolute*. Only two cases are met with:  
 भगवियह गिहह पवणं 102d and एह पेरिहनिहण (i. e. एह पेरिहनिहः) 77a.  
 The latter of these two cases also supplies an example of  
 instrumental being used for locative.

निवणुनि पत 130d and उरिहहोहोह पडिउ 144a, खुह गिहह पति 144d  
 illustrate the locative of goal.

Several times singular is used for plural: पतनीच-सहल-मुउ  
 45a, एह (i. e. महीरहाम्) पतु 64b, खु...अरिउ 144a, कपंरिह 146c, अंरिह 146d,  
 एह दिहि 148a, निवणियिहह तपुंगुणिहि 167d, सिदि मनिहह 174b, भन 205c.  
 Pl. अएह...उरिहण पतमदिहह 126a, तपुगिहिहि 2a, लमनउतहह 6b.

*Ellipsis*. The author seems to be remarkably fond of ellipsis.

At several places the sense of the sentence remains incomplete



even in the Modern languages. The three cases occurring in the *Sk.* are: न चरत् न चत् 71a, चरत् न चत् 81a and किय...चरत् न चत् 218b.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note चरत् न चत् 78a, चत् न चत् 109d, चरत् न चत् 142b, चरत् न चत् 144b, चरत् न चत् 144c, चरत् न चत् 145d, चरत् न चत् 146a, चरत् न चत् 215b, etc. It is also to be noted that excepting the first case (in = *Dohā*), all the other cases have the instr. in 'चत्'.

Here we can say that two steps intervene between the type of usage attested here and the one in the modern vernaculars which has shed the passive sense and serves to express the past directly. Thus, firstly if for expressions like say चरत् न चत् 'by the goose was climbed' 'the climbing was done by the goose', those like चत् (instr.) चरत् (cf. चरत् न चत्) get current and then secondly, if as a result of the phonetic development of चत् into चत् (i. e. endless instr. see § 51 B. ii) by the reduction of the final द, our expression takes the form चत् (instr.) चरत् (so common in *Dīngal*, etc.), then the natural confusion of the चत् (instr.) with the homophonous nom./acc. चत् would give us without any difficulty the modern active expression चत् चरत् 'the goose climbed' 'the goose did the climbing'.

Thus, in the end the old passive was lost from the pret. And eventually it met the same fate in the present, where it developed a potential (and later on a mild imperative [cf. *Tessitori*, § 187]) sense. Some indications as to this are supplied by चत् न चत् 'the cloth can be dyed again', चत् न चत् 'the body can be anointed', चत् न चत् 'riches can be won back' and चत् न चत् 'how (it) can be turned', all occurring in 101.

An important result of this tendency was the development of a new passive (cf. *Tessitori*, § 126 (2) i; *Dave*, p. 47) which probably made the first beginning by the pret. passive part. in चत्, the successor of the old pret. part.<sup>1</sup> In our text (in a passage whose language appears comparatively more advanced) is attested चत् 180 (= चत्) from *Vāṇa* and perhaps चत् (f.)

<sup>1</sup> According to *Tessitori* (who follows in this matter *Hornell* § 484) originally this was a potential passive (developed from the causative) which in course of time became ordinary passive (see § 110), while the participle in चत् is connected by him with the same in चत् in *Sk.*

199d from *V*पचुत्ता—*V*पचुत्तव (=पच+उत्तव). TESSITORI notes that they are found in Jain Mahārāṣṭrī, in Sindhī and Avadhī.

Lastly, the attention remains to be drawn to three cases of compound verbs so current in the modern vernaculars wherein a second verb used auxiliarily in conjunction with the absolutive of the main verb serves to express an aspect or state of the action denoted by the main verb. Thus Guj. खाँतुँ 'to eat', खाइ रहेतुँ 'to finish by eating', 'to eat up'; जेतुँ 'to see', जोइ रहेतुँ 'to look on'. Similarly here बो गिलुवेविलु रहइ 18c 'Who would listen on—listen completely—patiently?' (Cf Guj. सौमली रहेतुँ, परो रखी etc.; cf. KELLOZO *Hindī Grammar* § 442, 753d); तनकइ बरखइ हरि गइ 95d 'The thief stole away the belongings' and अरेव तहइ हरि गइ 192d 'All the trees completely shed (their) leaves'. Cf. the com.: अरोपाकरव पत्रणि सुक्का गताः—स्थिताः! Note also कहि न कहइ 105a 'I cannot tell'. Cf. TESSITORI, § 132.

#### § 77. Conclusion The dialect of the Sa.

The linguistic material analysed and classified in the foregoing articles allows us to draw some broad conclusions regarding the proper affiliation of the dialect used in the Sa. But before we take it up, it is necessary to draw attention to one important point.

JACONI has brought forth and discussed sufficient evidence to prove that Apabhramśa properly so called was a mixed language in so far as it borrowed most of its vocabulary from the literary Prakrits and its grammatical constructions from the *deśanāṣa* (or the popular dialects).<sup>1</sup> And it is thus explained the *deśanāṣa* being considered vulgar as compared to the literary Prakrit, they could not make their appearance in literature in their pure, unmixed form. Hence they penetrated literature just like popular cross threads in the general basic texture of the literary Prakrit, and the result was Apabhramśa. This means that, the standardized classical Apabhramśa apart, the form of Apabhramśa at successive chronological stages can vary in accordance with the advance in the development of the popular dialects that lie at the basis and, according to the lateness of Ap, we can expect a greater degree of admixture of the popular dialects, till that process in due course leads to a form of language like one represented in the *Prākṛta-paṇigita*.

<sup>1</sup> This and the following few statements have been worded after what is observed by JACONI at Bh. p. 65°.

The *Sm.* presents to us an Apabhramśa,<sup>1</sup> which is in this manner considerably mixed with the traits of popular dialects synchronous with the Author's time. A reference to the parallels and correspondences with the developments in various New Indo-Aryan vernaculars as pointed out previously at relevant places—and particularly at §§ 36 (a), (b), 46. v. *Remarks*, p. 26 (second paragraph), §§ 73, 75 (end) and 76 (end portion) will make this point clear. Yet, doubtless, it is still to be called Apabhramśa, as its phonology (mostly unsimplified conjuncts) and its system of inflections show. Besides some traits of the Classical Apabhramśa (that which is treated by Hemacandra in his *Prakrit grammar*), viz., ए > ऐ (ऐ) (§ 33 A.), imperatives in इ, हि, उ and ए (§ 68), absolutives in इति, जति, एति, एवित्, इ, अति (§ 68) and the *s*-future as well as the *h*-future (§ 66), we can pick up several other traits which have been shown to be peculiar to the देशम्बर or गुर्जर अपभ्रंश. These are (a) use of the bare stem in the nom. of the masc. *अ*-stems, (b) instr. sing. forms of the masc. *अ*-stems in इ and हि, (c) assimilated *h*-endings of the genitives, (d) pronominal instrumentals जिनि, तिनि, इनि, (e) present 3. plur. forms in वत्. All these make it plain that the dialect of our text possesses all the chief characteristics of the देशम्बर or गुर्जर अपभ्रंश. It is to be noted that the features like the absence of nasal in forms elsewhere found nasalized (§§ 2-8), assimilation of a post-nasal stop (§ 35, V), nominatives in *अ* side by side with those in ए, instr. sing. forms in हि, bare stem in the instr. and the loc. of *अ*-stems, normalization of the इ, उ-stems (§ 45 i), increasing use of postpositions, looseness in composition, new words like मुद्दि, अगुलि etc. are not special to any particular localised form of Apabhramśa but are commonly indicative of the lateness of Apabhramśa.

But we can go still further: (a) total absence of the *अ*-forms in nom. sing. of the masc. *अ* stems; (b) most of the postpositions collected under § 73; (c) change of 'उ' to 'अ' seen in चउपजी (G. चौपजी as against H. चौपजी) and चउउ (G. चउ), (d) fem. genitives in इय (§ 56, *Remarks*), pret. passive participle in अयय

1 Or अवर्ग as at one place the author of the *Sm.* calls it. But this अवर्ग is different from one, represented by the language of the P.P. On this Apabhramśa tradition in New Indo-Aryan cf. CHATTERJI, *Indo-Aryan and Hindi*, p. 99. See pp. XXII-XXIV; Kp. pp. 65-66. Note that the author of the *Sm.* follows Eastern Grammarians in the division of languages into तुल्य, पायव, अवर्ग and देशम्बर (Sm. 6)



(§ 67, 76 end); (f) genitive constructions like इमं भगवंतम् (§ 76, p. 43), (g) words like इम, शिम, शिम, शिम, सवि, बे, सविहर, जगद्, हिव, बही, तुही—these features characteristically belong to the Old Western Rājasthānī, while (a) development of 'स्' into 'ह' (§ 34); (b) loss of neuter (§ 50); (c) use of the bare stem in all cases (§ 51 B. 1. end); (d) इ-absolutives; (e) words with the pleonastically prefixed ह् (§ 48. ii), as also the words बह्मन्, हन्, वद्—these features are peculiar to the northerly section of the Owa., as one can judge from their occurrence in Dīngal or Early literary Mārwarī.

Lastly there are a few facts which clearly indicate the influence of the then dialects of the Midland (Early Braj, Hindi, etc.) over the language of the Sa. Thus (a) loss of an intervocal र (§ 33 C.); (b) agentives like संजीवर, उत्तुवर as compared with Hindi झेंढेर, बिरेर etc.; (c) the compound absolutive रहेहि गी (in a Dohā) point to such Midland influence.

As suggested at relevant places (e. g., p. 19, note 1) the language of the Dohās of the Sa. differs in several points from that of the main portion of the text and it is closely allied to (though more advanced than) the language of the Dohās of Hemacandra.

## II METRES

§ 1. Before we proceed to treat the metres of the Sa., a general note on the differing Ap. metrical traditions is called forth. Besides the two well-known works, Hemacandra's *उत्तरोत्तुल्लामन* and the *प्रकृतपेड़न*, we have now five other large or small treatises—all published by Prof. H. D. VELANKAR—dealing with Pk. and Ap. metres. They are the *वृत्तमहिसुख* of Virahāṅka, the *सव्यम्बद्ध* of Svayambhū, the *गद्यलक्षण* of Nandiyaddha, the anonymous *सिद्धि* and the *उर रोप* of Ratnaśekhara<sup>1</sup>. Among these the work of Virahāṅka (as also of Nandiyaddha, if at all) treats a very small number of Ap. metres properly so called. Though dealing with the same subject, the above-named works widely differ from one another in their range and province and on the strength of certain provisional criteria—such as, the definition and nomenclature of the commonly occurring metres

1 W. Schumann's edition of the last-mentioned work (see *Beiträge zur indischen Folklore*, Z. D. M. G. 75, p. 97 ff.) is not accessible to me.

मात्र (राग) and its sub-types, of द्विपद or दोहा and its sub-types, of अष्टिपद, etc., the preferential treatment of certain metres and the exclusion of others, the quantitative value of the final mora, the characteristic system of the *termini technici* and some special features of the method of treatment in general—on the strength of these criteria we can hazard to roughly distinguish at least two considerably divergent metrical traditions: the one, which for convenience's sake may be called the *Classical Tradition*, occupies itself mainly—but in no way exclusively—with the prosody of the Apabhramśa epic poetry, while the chief—but again not the only—concern of the other, which may be called the *Bardic Tradition*, is the metres that are employed in the Ap. narrative and lyric poetry as of the वृत्त compositions and other forms substantially cultivated by the popular bards (the गणपय). Due to its popular character the latter tradition was obviously more open to continuous revision and reinforcement. The works of Svayambhā and Hemacandra on the one hand and the कविरत्न on the other represent the *Classical Tradition*; the उद्देश्य (which is little more than a compilation from the ancient works of Arjuna or Alha and Gosala or Gulha) and the गणपय (which also appears to have a highly composite character) represent the *Bardic Tradition*.

These facts bring forth one important result. In the proper identification of the metres employed in the epics like the पुराण of Puṣpadanta or the नविसुख of Dhanapāla one should be guided ultimately by the metrical works of the *Classical Tradition*. The other sort of metrical works can at best render only a secondary help and as the common metres are at times divergently treated by the two sorts of metrical treatises, it will not be surprising if their undiscerning use proves a source of confusion.<sup>1</sup> The same words apply to the value of the works on epic metres for the study of the metres of non-epical poetry.

§ 2. Adopting ALSDORF's classification (see As. p. 46) we can deal with the metres of the Su. under the following heads:

A. गणपय

1. (a) Four-lined metres with the rhyme a b, c d.

1 JACOB'S (and following him ALSDORF's) adoption of the name गणपय instead of वृत्त for the commonly occurring epic metre with the scheme 6 + 4 + 6 + 2 is an illustration in point.

- (b) Metres of the Dohā-type: two rhyming lines divided in two unequal *padas* (as *पद्य*: the *अन्तरसम बहुपदी* type).  
 (c) Metres with the rhyme-type *a b, c d, e f*.  
 (d) Strophic metres.

## II. Metres of the Gāthā-type.

### B. *चन्द्रिका*.

#### A. *मायापुच्छ*.

#### I. (a) Four-lined metres: rhyme *a b, c d*.

##### § 3. 1. *चन्द्रिका*.<sup>1</sup>

Occurrence: 104, 182; 157-170, 174-181.

We have conflicting statements of different metricians on this metre. But most of the authorities agree, by definition and illustration, in considering end-Yamaka as one of the differentiae of the *चन्द्रिका*. And st. 104 and 182 of our text which are expressly called *चन्द्रिका* strictly bear out this point. Further, with slight difference all grant that the metre has 16 morae per line, the last two morae being invariably short. But the agreement does not reach beyond these points. For the remaining, there is a considerable measure of divergence among the various authorities. Firstly as to the number of the *padas*. According to some (Ok. 41a, Vss. IV 33, 34, the form of the definition stanza 127 in the Pr., cf. the introductory remark to Sc. IV 32 and Ch. 37a last lines) there should be one *padak* for all the four lines. And if instead of one, there are two *padas*, one for *a b* another for *c d*, the metre receives the name *चन्द्रिका*. The author of the Ss. follows this tradition. Others (Kn. II 21b, Ch. p. 37b/2 recording a different view) hold that it is the other way round. According to them the *चन्द्रिका* must have one *padak* and the *चन्द्रिका* two.<sup>2</sup>

Secondly as to the *pad*-scheme. Among the 'Bardic' group, all are silent on this point, except Pr. which only says that the final two morae are to be short and the *pad* is forbidden. One of the commentators of the Pr. gives 6+4+1+1 as the scheme. On the other hand the 'Classical' group defines *चन्द्रिका* as a sub-type of the metre *चन्द्रिका*, which latter is quite

1 The name appears variously as *चन्द्रिका*, *चन्द्रिका*, *चन्द्रिका* etc..

2 Ok. 43 recognises a third variety with a different Yamaka (1) for each of the four lines and calls it *चन्द्रिका*.

unknown to the 'Bardic' group. वदक is defined (Sc. IV 29, Ch. 37a/15, Kn. II 21) as 6+4+4+3 and when it has वदक it is called अटिग or मटिग. No specific prescription is found for the form of the final two-moraic गण, but the practice is mostly in favour of two shorts. Now apart from the two above-mentioned stanzas 104 and 182 which satisfy all the requirements of an अटिग, there are 22 other stanzas (157 to 170; 174 to 181) in the Sk. whose structure is doubtlessly that of an अटिग, but which fail to satisfy the important condition that all the lines should have the वदक. It does not seem justified to call the metre of these stanzas वदक because, as noted above, that name is quite unknown to the "Bardic" tradition, while the metres of the Sk. have no particular concern with the "Classical" tradition.

On the strength of some evidence, the fact can be historically explained. There is an ancient tradition (See Vjs. IV 32, Ck. 41) to the effect that in a stanza made up of equal or unequal lines of any good metre, if the आसीरी (i. e. अपवृत्त) language and the वदक are employed, the stanza is called अटिग. Vjs. IV 34 gives an illustration of "अटिग वदकय मेण" i. e. an अटिग in the form of = वृद्धक stanza in आसीरी with the वदक employed in it. But just below the above-cited definition of the अटिग, another one is given at Vjs. IV 33. Unfortunately the text of this definition stanza is not quite clear, but the form of the stanza is 6+~+~+~+~+~, with one वदक for all the four lines. These facts make it probable that formerly अटिग was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अटिग by composing it in अपवृत्त and using the वदक. But the metre with the form 6+4+4+~ was employed with special preference for this purpose and the result was, अटिग ceased to be a general name and came to be specially attached to that particular metre. And later on, the distinction between the वदक ('a recurring group of syllables identical in sounds but different in sense') and the अटिग ('rhyme') being lost (cf. the uses of the term वदक in the sense of अटिग in the Ck. and even in the Sk.; see also the illustration stanza for अटिग at Pr. 128), = 16-moraic metre of the above type, even without the वदक came to be called अटिग.<sup>1</sup> Finally it also took up the rhyme *a b, c d*.

<sup>1</sup> It is to be noted that the term अटिग appears to have an exactly parallel history. See Ck. 31, 38, comm. on Pr. 148; Ch. 43a/15-19.

Among the stanzas of the *Sa* in question, the *यम* strictly so called is found in st 157 (*a b* having one *c d* another), 161 (only *c d*), 163 (only *a b*) 165 (only *c d*), 166 (*a b* having a pure one *c d* an impure one) and 181 (*a b* and *c d* both having an impure one)

An analysis of the 22+3 *सहित* stanzas occurring in the *Sa* gives the following statistics for the various forms of the constituent *यम* (the figures for the two *सहित* *सहित* st at st 104 and 162 and one *सहित* at st 111 are given separately in the brackets)

The forms of the 1 *यम* of 6 morae are

~~~~~	20 (6)	~~~~~	8	~~~~~	11
~~~~~	20	~~~~~	4	~~~~~	2
~~~~~	19 (4)	---	3 (1)		
~~~~~	7	~~~~~	2 (1)		

• These results show that 1 *यम* of our *सहित* is built up altogether differently from that of the *सहित* of the *Hr*, as the latter has generally the form — ~ with the trochaic rhyme (See *Hr* p 191 mid) while here it is the least preferred and quite exceptional form. In our case there is a strong tendency to two-moraic grouping and hence a long for the 2 and 3 as also for the 4 and 5 morae is mostly avoided

The forms of the 2 *यम* of 4 morae are

~~~~	39 (2)	~~~~	
-	23	~~~~	14 (10)
~~~~	9		
---	3		

Thus the *यम* is permissible in the 2 *यम* and in the case of the *सहित* *सहित* and *सहित* ~ ~ appears to be the only form of this *यम*. Note that out of the 14 cases of the *यम* not less than 6 occur in those stanzas which have got the *यम*:

The forms of the 3 *यम* of 4 morae are

---	46 (1)	---	23 (11)
~~~~	12 <sup>1</sup>	---	4

This makes it clear that the *यम* is avoided in the 3 *यम*. Mark the anapaest tendency of 11 in *यम*

1 157 is a real exception or possibly an apparent one because in the latter case II *सहित* is to be preferred *सहित* (C) is to be preferred to *सहित*

The 4. गग is invariably made up of two short morae.

162b (~~~~/~~~~/~~~~) is the only case of Gana-fusion.

#### § 4. 3. मटिला.

Occurrences: 111.

Different views on the exact nature of this metre have been already noted in our discussion on the metre अटिला. The wavering apparent in the Mss. of our text at 110 d (B C मटिल, A अटिल) and in the commentaries (the text of both reads अटिल, though the स्वप्न names the metre of Sk. 111 as मटिलचंद्रः and quotes Ck. 41 ed to define it) also suggests diversity of traditions on this point.

As the difference between the two metres अटिल and मटिल amounts to a negligible point, the view adopted in the Ch. which considers both these as merely two varieties of one single metre appears quite reasonable.

#### § 5. 3. रासा (रासक) or आहाण्य (आमाणक).

Occurrences: 26-30, 41-57, 58 (a b), 64-68, 74 (a b), 91-92, 96-99, 101-103, 104 (a b), 105-106, 109-110, 113 (6 lines), 117 (6 lines), 118 (6 lines), 121-124, 125 (a b), 130-136, 139-147, 151, 154, 155 (a b), 184-189, 190 (a b), 192-197, 198 (a b); 26-87; 204. Total 328+12 lines.

This is the principal<sup>1</sup> metre employed in building up the frame of the Śa. About one third of the Śa. is composed in this metre.

As it was in the case of the अटिल, here too we have to make a way through the conflicting and scanty accounts of the prosodists. Ck. 17 defines अहाण्य as a metre of 21 morae. The final mora should be always short and a 5-moraic गग is to be avoided. The commentary on Ck. 17 (See Notes on Ck. 17) says that the tradition requires final three morae to be all short and this is confirmed by the Śa. stanzas. Thus the Ck. makes no provision for the constitution of the individual गग, nor says anything regarding the caesura. Still the definition stanza has a definite caesura after the 12. mora.<sup>2</sup> Further, this

1 According to Kramadīvara as quoted and interpreted by JACONI at Bh. p. 71\* रासा is the chief metre of the Nāgara Apabhraṃśa.

2 The रासा metre used in the body of the अटिल at Bh. VII 12 has the caesura after the 12. mora. See Bh. p. 46\*, 7.

Ok 17 is quoted in the *vākyā* on Śa 16 with the varying fourth line recording एतत् as an alternative name of the सामान्त. The *vākyā* in its explanation of the definition adds on its own account that  $6+4+4+4+3$  is the *vyākhyā* scheme. This is borne out by our stanzas but with certain important reservations as the analysis given below shows. If we refer to the group of लक्ष्म हेमचर and the *vākyā* for some guidance or clarification on this point there also we are faced with disappointment. Sc VIII 50 defines one metre which is preferentially employed in the एतत् compositions. It should have 21 morae, with final three morae short and a caesura after the 14 mora. On the other hand Ch 37 a/9 and Kp II 5 define एतत् as a metre of 21 morae divided as  $6+4+6+5$ . As this infringes the explicit ban on the एतत् put by the G<sub>1</sub> one would think this एतत् to be essentially different from the सामान्त of the Ok. But the facts that the definition and illustration stanzas all without fail end in three shorts and that the illustration stanza in the Ch has a caesura after the 12 mora (cf. *Alsdorfs* observation A p. 47) do not allow any doubts regarding the basic identity of these two metres.

The fact appears that originally a 21 moraic stanza with the final three morae short must have been in common use for the एतत्s and in accordance with the varying practices and traditions it came to have different Gaps-divisions and positions of the caesura. Only thus can be explained the basic agreement but the divergence in details in the various accounts of this metre.

The एतत्stanzas of the Śa have the caesura optionally after the 11 or 12 mora<sup>1</sup>. We saw above that the practice of some (Ok 17, Ch 37 a/10 11) supports the 12 moraic caesura. On the other hand the 11 moraic caesura finds a stronger support in Ok 29. There while defining the strophic एतत् (mark the name) it is prescribed for the first part—which though unnamed is completely identical in form with the सामान्त except of course in the position of the caesura—that its lines are made up of 11+10 morae.

The general form of the एतत् in the Śa is (the superior

1. Same is the case with the एतत्s found in the *vākyā* (beginning of the 19th cent. A. C.) of विनयक (see *अष्टाध्यायी* GOS XXXVII).

quantities less common):

— + d + — — — + — / 3 + — — — + — —

or alternatively

— + d + — — — + — / — — — + — — — + — — —

The individual *ṛas* are represented as under (the two *ṛas* stanzas 86, 87 and the one *śloka* stanza 204 are included in the calculations):

1. *ṛa*<sup>1</sup> (morae 1.-2.) has two forms:

— 206 — 134

2. *ṛa* (morae 3.-6.) has five forms:

— — 104 — — 56  
— — 86 — — 18  
— — — 72

This shows that the *ṛa* is permitted in this *ṛa*.

3. *ṛa* (morae 7.-10.) has four forms:

— — 179 — — 62  
— — 71 — — 23

Here the *ṛa* is forbidden.

4. *ṛa* (mora 11., or morae 11.-12.) is made up of one or two short syllables according as the caesura falls after the 11. or the 12. mora. The proportion of the two is

— 190 (56 %) — 144 (43 %).

Exceptions:—56*d*, 57*a*, 58*a* (all the three occurring in the section listing tree-names), 120*b* and 151*b* have the caesura after the 14. mora. Cf. the *ṛa* of the 14-moraic caesura treated at Sc. VIII 50 and Ch. V 2. For 47*c*, 187*b*, and 188*d* see

1 A word of explanation seems necessary for this spinning out of the five (5 + 4 + 4 + 4 + 3) *ṛas* given by the *ṛas* into seven. The two implications of the principal of *ṛa* division in general are that firstly the closing mora of a preceding *ṛa* and the opening mora of the *ṛa* following it cannot be replaced by a heavy syllable i. e. the separate individuality of each of the two morae is to be preserved (cf. AM § 12.) and secondly, the common patterns of the various constituent *ṛas* when viewed in a list are to be indicative of the general rhythm of the metre if any. In the case of the *ṛa* stanzas in the Su. the formal analysis shows that it conduces to precision and lucidity to split up the first and the third *ṛa* of the *ṛas* each into two and as this can be done without any detriment to the underlying principal, seven *ṛas* are set up. For precedences Ch. V 31 versus 32 (cf. H. p. 109) and ARBORE's treatment of the *ṛa* (see § 21 below) can be pointed to.



**Metrical Emendations.** The heavy syllable standing in the place of morae 11.-12. in 29b (संक्षिप्त) and 55c (संक्षिप्त) is resolvable into two shorts in accordance with Grammar § 28 (cf. § 41 f). For 151b as also for the question of Gāṇa-fusion in 44a see **Metrical Emendations**.

5. गण (morae 12.-14. or 13.-14. in accordance with the fall of the caesura) has three forms in the first instance, two in the second.

- (i) ~ 66                      ~ 66                      ~ 56  
(ii) ~ 77                      ~ 71

6. गण (morae 15.-18.) has four forms:

- ~ 131                      ~ 58  
~ 89                      ~ 59

Like the 3. गण this also avoids the जगण.

7. गण (morae 19.-21.) has only one form ~.

Exceptions — 92ab पद्वि, विद्वि (i. e. ~ instead of ~) are only apparent exceptions, since they are contraction-forms developed from पद्वि, विद्वि. See Grammar § 41 (c). For 151 a, b see **Metrical Emendations**.

#### § 6. 4. चतुष्टय (चतुष्टयिका).

Sa. 85 calls the two stanzas next to itself चतुष्टय. But their scansion shows their structure to be in no way different from that of a गण stanza. So they have been treated here as गण. It may be noted that after defining the metre गणपद Homacandra remarks (Ch. 37a): एवं चतुष्टयी चतुष्टय इत्येवं. The various metres with the name चतुष्टय found in the metrical treatises are altogether different from the metre of Sa. 86-87.

#### § 7. 3. लंकोट्य (लङ्कोटिका).

Sa. 204 is expressly named लंकोट्य by 263d. No metre with this name is known to the extent treatises on Pk. and Ap. metres. On the other hand the metre of 204 is found to differ in no particulars from an ordinary गण. But the designation implies some characteristic peculiarities, which however are not clear to us. Accordingly 204 also is treated here as a गण.

#### § 8. 6. पद्वि.

Occurrence: 20-21, 59-62, 63 (ab), 200-203, 205-206, 207 (ab), 209-212, 214-219, 220 (ab). Total 94 पद्वि.

Being the standard metre of the Ap. epic, it is one of the commonest of Ap. metres and as such it is treated by almost all metricians with varying details.

A पद्विध-line is made up of four चतुर्मेद मयः; ~~~~ is obligatory in the last म, facultative in the 2., forbidden in the 1. and the 3. Regarding this metre AISDORF observes (Kr. 73): "The Paddhadika is a metre of anapaestic (i. e. ~ -) basic character, which though variously violated, is still to be clearly recognised. The freedom of construction is greatest in the opening portion of the म; toward the end the regulation becomes stricter and the basic type of the respective म stands out more clearly. The 3. म is built up similarly to the 1. and the 4. similarly to the 2., and between 1./3. म on one hand and 2./4. म on the other exists a certain contrast, so that a regular variation is set up in the stanza which is indeed often given up—especially in favour of a continued anapaest rhythm".

Gana 4. is most strictly regulated. In the Śr. stanzas it has the form ~ ~ without exception. In other texts the form ~, ~ is also attested.

The forms of the 2. म are represented as under:

(a) ~ -	39 (41 %)	(b) ~ -	25 (27 %)
~ , ~	14 (15 %)	~ , ~	16 (17 %)
	<u>58 (56 %)</u>		<u>41 (44 %)</u>

The corresponding percentage for the पद्विध occurring in the Kr. is 53 and 46. But Kr. has 1% of cases which are either dactyl (~~) or spondee (~~). They are totally absent in our specimen.

In the case of the 1. and the 3. म here (as in the Kr.), म is the most frequent and म— which 'disturbs the anapaest rhythm most'—the most seldom verse-foot as the following figures show.

	~~~	~~~~	---	---
1. म	31 (33 %)	26 (28 %)	23 (24 %)	14 (15 %)
3. म	40 (43 %)	37 (39 %)	4 (4 %)	13 (14 %)

As ~, ~ has originated from the anapaest (cf. Gana 2.), we can sum up the first two figures in the case of each of the two म and this gives us the result that "the anapaest basic tendency is still more strongly impressed on the 3. म than it is on the 1." (Kr.).

§ 9. 7. कव्य (काव्य) or पद्युय (पद्युयक).

Occurrence: (independently) 107; (as the first four lines of the strophe पद्य) 148, 183, 191 (only *a b*), 199, 137 (?).

There are 24 morae to each पद. The scheme given by the Pr. (109) is 6+4+~+4+6. जय is forbidden in the 2. and the 4. गण and the last two morae are to be short. Ch. and others define this metre under the name वसुवस and their scheme differs in this that they say nothing regarding the caesura after the 11. mora

After examining one hundred and odd वसुवस stanzas from different sources, ALSOPF (Kr. pp 74-75) comes to the conclusion that the main caesura falls after the 3. गण (i. e. after the 14. mora), while later on a second caesura has developed after the 11. mora, which, in the stanzas examined by him appears regularly, but not quite without exceptions. This second caesura is considered by the Pr. as the main caesura.

In the case of the Sa. all the वसुवस have both of the caesura. The last गण is ~~~ (15) or -~~ (3) without exception. The material is too scanty to permit statements with any positiveness regarding the form of the other गण. In the 3. गण the cases are divided exactly half to half between amphibrachys (~-) and proceleusmatis (~~~). In the point of preference of forms in the 2. and the 4. गण our text supplements ALSOPF's data to some extent

	~~~~	~~~~	~~~~	~~
2. गण	10	6	1	1
4. गण	8	7	3	2

~ is strictly avoided in both these गण. ALSOPF has comparatively higher figures for the last two forms. Nothing is remarkable regarding the forms of the 1. गण.

Sa. 137 has an uncertain text and consequently it is not here taken into consideration. For its discussion see § 18.

§ 10. 8. कामिणीमोहन (कामिनीमोहन).

Occurrence: 82, 83, 85.

All other authorities except the Ck. (10, 32, 33), the Gl. (78) and the व्याख्या on the Sa. treat this metre under the name मदनमोहन. Generally it is defined as made up of four lines, each line having four पदमय. No restriction is put as to the form of the पद. Only Ch. 10 says that all the four पदमय should

be *रग*s.<sup>1</sup> But this appears to be an overstatement, since in the Ck. itself two *वसिनीमोहन*s—one forming a part of the strophe *चंद्राय* (Ck. 32) and another in the allied strophe *चंद्रायणि* (Ck. 39)—do not abide by that rule. They have amphimacer (*रग*) in the 4. *ग* only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three *ग*s have various forms, but the forms *—* and *—* are studiously avoided. This means that the middlemost mora of every *ग* is invariably short, which fact results in giving an amphimacer rhythm to the metre. The defining or illustrating stanza in *वसिनीमोहन* given by the So., Gl. and Kd. also bear out these results. Only the stanza in the Ch. neither regularly ends in *—*, nor can it be said to have an amphimacer rhythm. It is obvious that in this case the Ck. presents one extreme, the Ch. the other. With this varying treatment of *वसिनीमोहन* at one place as a *वाचक*, at another as a *वर्णन*, cf. a similar treatment of *दुहित* (see § 16).

The *भाष्य* on Sn. 82 names the metre as *चंद्राय* for which Ck. 32 (with some variants) is quoted. Now, it is the metre defined and called *वसिनीमोहन* at Ck. 10 that is identical with the metre of Sn. 82, etc., while Ck. 32 deals not with *वसिनीमोहन*, but with a strophe made up of a *दोहा* followed by a *वसिनीमोहन*. But Sn. 82<sup>2</sup>, 83, 85 are not strophes. So they ought to have been called, not *चंद्राय*, but *वसिनीमोहन* and accordingly instead of Ck. 32, Ck. 10 ought to have been quoted.

Against this it can be urged that though the constituted text of the Ck. 32 cannot be made to support the view that calls Sn. 82 a *चंद्राय*, still the text of Ck. 32 as quoted by the *भाष्य* has a variant for the first *पद* of the second line (*अद रिणि रदियर* for *अदरौमल्ल वण*) which obviously means that a *वसिनीमोहन* with or without being headed by a *दोहा* can be called *चंद्राय*. However, this cannot be the original reading, as it is not attested in any of the three 'good' Mss. used by VELANKAR for his edition of the Ck. and besides, it strikes at the very root of the method of nomenclature in the Ck., in accordance with which when *वसिनीमोहन* is prefixed

1 Pr. II 127 defines a *वर्णन* having four *रग*s to each line. But it is named there as *चंद्राय*.

2 Sn. 81 is a *दोहा*, but it does not form a unit with the following *वसिनीमोहन* from the view point of syntax or sense and hence it fails to make up a strophe.

with दोहा or गद्य, the strophes so formed received the distinct names चदावण and चदुवणि in turn and similarly the strophes दोहा+गद्य (Ck 31) and गद्य+गद्य (Ck 38) are named respectively as दुदलिया and दुदलिति. Thus it would seem that Skt. 82 ought not to have been called चदावण.

This is quite reasonable. Yet there is also a definite point or two to show that at least in some quarters the name चदुवण was in use instead of चदित्तीलोदण. For, in the later days of popular Apabhramsa poetry there appears to have developed a loose practice of applying the name that by rights belongs to the whole strophe, to some one of its parts also. Cf § 10 for some such instances. In the case of the चदावण strophe also the same seems to have happened, since Gl. 78 (probably an interpolation according to VELANKAR) defines the चदित्तीलोदण under the name चदुवण (alternatively मदनाववार).

## § 11

## ० दुवई (त्रिपदी)

Occurrence 120

All our metrists except सिद्ध, have treated this metre. Its general scheme is  $6 + \sim + 4 + 4 + 4 + \sim + -$  (Ch IV 14, in the लक्षण section). By a statistical investigation of 100 stanzas of the दुवई occurring as the opening stanza in the Ap epic, ALSDORF obtains (see Hfr p 195) the following results. Trochaic rhythm is forbidden in the 1 गद्य whose most frequent form is  $- -$ . The 2 and the 6 गद्य have the form  $- \sim$ , less frequently  $\sim \sim$ . These forms are forbidden for the other 4 moraic गद्य. There is a caesura after the 16 mora in a few cases, however, it is lacking. The caesura is preceded, almost as a rule by two shorts and is followed by a long in majority of the cases.

Our दुवई stanza differs from this description in certain details. The first गद्य has the form  $\sim \sim \sim -$  in a b c,  $\sim \sim \sim$  in d. Only a and c have a caesura after the 16 mora. Similarly the दुवई given at Gl. 81 is wanting twice in the caesura, that at Sc. VIII 37 and Ch III a/15, once.

On the ground of the caesura after the 16 mora ALSDORF recasts the above-given scheme for the दुवई thus

$$6 + \sim + 6/6 + \sim -$$

One serious objection can be advanced against this regrouping of the morae. The principle behind the गद्यविधान is, as observed previously, this that the last mora of a preceding गद्य

cannot be fused together with the opening mora of the succeeding *गण* to form a heavy syllable. Expressed differently, a heavy syllable cannot appear for the two contiguous morae belonging to two different *गण*s. So in a *दुवर्*, according to the traditional definition, a heavy syllable cannot be substituted for the 14. and the 15. mora or for the 18. and the 19. mora taken together. This fact is indicated by the representation  $\bar{5} + \sim + 4 + 4 + 4 + \sim -$ , while in the form given by ALSTON it is obscured, since 6 stands for all the ten forms (including  $\sim -$ ) possible for the *गण* *गण*.

A few words on the name *दुवर्*. ALSTON finds it strange that in the face of the name *दुवर्* (=द्विपदी), the Ch. (and now we can also add the So., the Gl., the Ok. and the Ku.) defines it as a metre of *four* *गण*s.<sup>1</sup> In his com. on Pr. 154, *वंशीधर* discusses for a different reason, whether *दुवर्* is a two-lined metre or it is four-lined. VELANKAR has fully discussed this point at AM. II § 48. Vrs. III enumerates and defines no less than 57 such four-lined *द्विपद*s and Hemacandra also knows all of them by their names (see Ch. p. 32a/18). But strangely enough, the sort of the *द्विपदी* treated here does not figure in those 57. Our type has the two-lined form when it is used as the opening stanza of a *Sandhi* in the Ap. epic. But in lyrical compositions it appears to have the four-lined form as a rule. Cf. a similar distinction of employment in the case of *पञ्चदश*, *वदन्* etc.

## § 12.

## 10. रमण्डल (रमणीयक).

Occurrence: 208.

*विरह* is the sole authority to define this metre. Vrs. IV 26 gives  $\bar{5} + \bar{5} + 4 + 4 + \sim -$  as the *गण*-scheme of the *रमण्डल*. Our stanza confirms it.

A side-point is raised by Vrs. III 27 and IV 89 which respectively define the two metres called *चोन्निख* (*चोन्नि*) and *चोन्निख* *चोन्नि* (*चोन्निख*)<sup>2</sup> both with the *गण*-scheme  $\bar{5} + \bar{5} + 4 + 4 + \sim -$ , which is identical with the scheme of the *रमण्डल*, and what is more strange, while defining the *चोन्निख* it is

1 Only the illustrative stanza (135) in the Pr. contains two *गण*s.

2 Probably this is identical with the *चोन्नि* ( $\bar{5} + \bar{5} + 4 + 4 + 3$ , illustration ending in  $\sim -$ ) of Ch. IV 1 in the *चोन्नि* section.

expressly stated that this metre is similar to the रमित्र and रोमित्रा! No where, however, it is made clear what is the exact difference between these three. Perhaps it may be that the metre with the scheme  $5+5+4+4+\sim$ —when it functions technically as a four-lined द्विपदी, it receives the name रीमा, while as an independent metre it is called रमित्र, which belonged to the general class यत्निक. Cf Ch 31 b/8 and Ks II 23 com., इह द्वि गद्यपद्यशिविषयं सर्वेषांन्द्रादि यमनिपातग्रीणि सङ्गादेन यत्नित्वानि

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual पद. The 4 पद appears to have a tendency to prefer the form  $\sim$ — and end in a long as a rule. The ऋण is permissible in the 1 पद. The व्याख्य on Sa 208 says that possibly the रमित्र metre = a variety of the रुक्म metre. The external similarity of having 21 morae has proved here misleading.

### (b) Metres of the Dohā type

§ 13

11 दोहा (द्विपदा) <sup>1</sup>

Occurrence (independantly) 31, 69-71, 75-81, 88-89, 198, 150, 156 (as the latter part of पृ) 18, 19 24, 25, 222-228

This is "the most current metre of the Ap gnomic didactic poetry and its position can be well described by calling it the Apabhramśa counterpart to the Prakrit गद्य. It is made up of two equal hemistichs each of 24 morae, with the caesura after the 12 mora. The पद-scheme is  $6+4+3/6+4+1$  <sup>2</sup>. Following are the details of the forms of the individual पद (Results obtained by JACON and ALADORE through an analysis of the Dohas occurring in other Ap texts are also reproduced here from Kp, p 72 for comparison. Hem stands for the Dohas in the Ap portion of Hemacandra's Prakrit grammar.)

FORMS of the six-moraic पद —

- 1 The form गृण (Vas. Sc) confirms the derivation of the name from द्विपदा, against SHARIDULLAH p 6\*
- 2 This is according to the tradition followed by the Ck, Pr and Ks. On the other hand the Vas, Sc Gl. and Ch consider the final syllable of a पद always to be long and hence they give  $14+12$  as the measure of the दोहा. Cf Hr pp 168-169

(a) the middle always ~	Hem.	San.	Kr.	Sr.
~~~~~ } ~~~~~ } ~~~~~ } ~~~~~ }	62%	67%	62%	52%
(b) the middle always —/—				
~~~~~ } ——~ } ~~~~~ } ——~ }	37%	28%	31%	48%
(c) only one of the middle two ~				
~~~~~ } ~~~~~ } ~~~~~ } ~~~~~ }	1%	5%	7%	0

The figures show that the percentage of the Sr. for the (b) group is the highest, that for the (a) group, the lowest, while the abnormal forms of the (c) group are here totally absent. The preferred forms in the Sa. are (the figures indicate percents)

	Sr.	Hem.	San	Kr.
~~~~~	20	18	13	11
~~~~~	16	16	21	17
~~~~~	13	30	11	22
~~~~~	12	8	■	11
~~~~~	11	10	12	10

Forms of the four-moraic  $\overline{\text{mā}}$ :

(a) in the even  $\overline{\text{mā}}$ :

~~~~~	31 (70%)
~~~~~	13 (30%)

The proportion is thus 7 : 3. The San. has 6 : 2 and the Kr., 7 : 2.

(b) in the odd  $\overline{\text{mā}}$ :

Sr.	27 (61%)	■ (22%)	7 (5%)	1 (2%)
Hem.		27%		5%
San.		39%		10%
Kr.		22%		18%



The three-moraio  $\text{पञ्च}$  is throughout  $\sim$  except twice: 70a  $\text{पञ्चिमा}$  and 156c  $\text{पञ्चमणी}$ —both contraction-forms (see Grammar §§ 41 (c), 28b),

The last mora is short without fail.

In a general way the practice of the दोहा in the Ss. is more akin to that of Hem., though we must hasten to state therewith that the Ss. has no case of  $\text{गण-}$ fusion as contrasted with Hem., which has ten such cases. Out of the two possible cases of  $\text{गण-}$ fusion in the Ss., 81d (सो बाहरी समाद् i. e.  $//-\sim^1-\sim^1-$ ) is only apparent as grammar requires the form  $\text{बाहरी}$ . The remaining 80c (अग विर हस्ति पक्षिपद i. e.  $\sim^1\sim^1\sim^1/\sim^1//$ ) is doubtful as the text at that place is a bit uncertain.

#### § 14. 13. वृद्धिपद (चूडाल).<sup>1</sup>

Occurrence: 112, 114.

Pr. 167 says that the वृद्धिपद is made by the addition of five morae to each half of a दोहा. The form of these five morae must be  $\sim\sim\sim$ . Accordingly the measure of the वृद्धिपद would be  $6+4+\sim\sim\sim/6+4+\sim\sim\sim$ . The Ck. and Kp. do not put any restriction on the form of this additional पञ्चमात्र, but the illustration in the Kp. quite follows the prescription given by the Pr. and the com. on Ck. 26 makes it explicit that the additional पञ्चमात्र must be, according to the convention (सामान्य), either a  $\text{द्वय}$  ( $\sim\sim$ ) or  $\sim\sim\sim$ . An examination of the form of the definition-illustration stanza Ck. 26 makes it probable that the form  $\sim\sim$  has developed from  $\sim\sim\sim$  through the contraction of the final two shorts into a long.

Our specimens have always  $\sim\sim\sim$ , except once (114b  $\text{विदह मग}$  i. e.  $\sim\sim\sim$ ).

In the वृद्धिपद at Hc. 419, 6 both the lines end in  $\sim\sim\sim$  and not in  $\sim\sim\sim$ . This is explicable, as ALSPACK notes (As. p. 52), on the ground that a long has got substituted for two shorts. Besides this हेमचन्द्र's वृद्धिपद has another noteworthy feature. As a rule  $\sim$  is forbidden in all the चतुर्मास of the दोहा and वृद्धिपद

1 The com. on Kp. II 17 gives the derivation of the name चूडाल whereby the other names are also explained. Because in this metre the दोहा is endowed with a crest (चूड) or an appendage (वृद्धिपद) in the form of the additional five morae, it is called the "crested" (दोहा). चूड or वृद्धिपद + any of the possessive suffixes "रह" or "अल(य)" gives वृद्धिरह or वृद्धिअल.

being nothing but an extended दोहा—a 'crested' दोहा, it is naturally expected to abide by this restriction. But हेनचन्द्र's illustration has one चतुर्मात्र ~—. This appears to be a further development in the practice regarding the चतुर्मात्र. Our stanzas do not take this freedom. Their Dohā part is quite regular.

## § 15.

## 13. फुल्लय (फुल्लक).

Occurrence: 108.

Sa. 107 calls the next stanza फुल्ल. None of the metrical treatises to our hand know any metre of that name. Only Vjs. IV 68 treats a two-lined metre उच्छुद्ध (उच्छुद्ध) with the scheme  $4+4+4+4+4+—$ —which, in spite of some difference in name appears to be identical with the metre of our stanza. Vjs. IV 27 defines a metre दुग्ध as  $4+4+4+—+4+4+—$ . Though the scheme is different from that of an ordinary दोहा, the structure of the stanza shows it to be a दोहा beyond any doubt. Following the tradition of treating the पर-ending syllable always long, we have here the measure of  $14+12$  instead of the usual  $13+11$ . But the measures of the दोहा and उच्छुद्ध when rendered in accordance with the 'Bardic' tradition (which does not count the पर-ending syllable as necessarily long) would be  $4+4+4+~+4+4+~$  and  $4+4+4+4+4+—$ . This can mean that an उच्छुद्ध line is just a दोहा line with one mora less in the prior पर. Consequently an उच्छुद्ध is liable to be confused with a दोहा. Precisely this appears to have been the result in the case of Sa. 108.

The constituted text of Sa. 108 presents it as a regular दोहा with  $13+11$  morae per line. If we want to make out an उच्छुद्ध from it, we must reduce each hemistich by a mora. Possibly by reading द्विउ' for द्विउ and दहवि or दहवि for दहवि this can be achieved. Of course, it is to be assumed that the names फुल्ल (Sa.) and उच्छुद्ध (Vjs.) relate to the same metre. But obviously, for the exact definition of this metre we shall have to wait for explicitly informative sources.

(c) Metres with the Rhyme-type *ab, dc, cf*.

## § 16.

## 14. डोमिलय.

Occurrence: 22-23, 95.

The डोमिलय or डुमिल is known to the metricians of the 'Bardic'

1 द्विउ is attested in the *Dohāśloka* and sanctioned by Hc. I 259.

group only. It is treated as a वृत्त (Ck. 16, Pr. II 208) as also as a मात्रावृत्त (Pr. I 196-198). As a वृत्त it is made up of 8 सव्य, with the first caesura after the 8. syllable and the second after the 16. This distribution of the caesurae has a rhythmic significance as it changes the anapaest rhythm of the middle portion to a dactylic one. This fact is indicated by the ऋतु-scheme of the वृत्त of the मात्रावृत्त type. It is  $6+4/4+4/6+4+4$ . The difference between the वृत्त of the वृत्त type and that of the मात्रावृत्त type is that the two shorts and one long in the non final सव्य of the former are replaceable in the latter respectively by one long and two shorts. In other words all other forms of a चतुर्वर्ग are permissible except the ऋतु. But, as the two specimens from the Sa. show, in practice there is a strong tendency to preserve the rhythm of the वृत्त-type i. e. the opening and the close anapaestic, the middle dactylic.

In the case of one of our वृत्त the fact that separate stanza-numbers (Sa. 22, 23) are given for each half raises one issue. Ck. 43 defines a metre called ऋतु as a four-lined अर्धम metre with the scheme 18 (odd), 13 (even). The rhyme in the lines of Ck. 43 indicates that a caesura is to be recognised after the 10. mora, so that  $10+8$  (odd), 13 (even) is the scheme. Further Pr. 99 defines this very ऋतु as a two-lined metre made up of 7 ऋतु and 3 shorts, with the caesurae after the 10 and the 18. mora. Now granting the liberty of considering the final syllable sneeps, Sa. 22 or 23 (or any  $\frac{1}{2}$  ऋतु for that) is quite a good ऋतु. Perhaps it makes for a greater degree of precision to name the metre of Sa. 22 and 23 ऋतु. But following the custom here it is considered as a दोह, wrongly divided into two.

#### (d) Strophic Metres.

§ 17. A strophic metre results from the combination of two stanzas in two (or more) different metres to form a unit. In the Sa. we have three strophic metres: त्र, वृ (three varieties), सप्तद्वय.

#### 15. त्र.

Occurrence. 18, 19, 24, 25, 222, 223

Of the two parts of the त्र the first receives the name त्र (should it be त्र?) in the Ck. (34). Svayambhū, Hemacandra and others call it सप्त (सप्त). दोह forms the second part of

this strophe. The whole strophe is called *रुद्र* by all except the Ck. which calls it *चरु*, and the Ch. which gives both the names.

a) रुद्र.

A रुद्र or मात्रा has five lines, whose constitution varies according to the different varieties (seven according to the Pr.) of this metre. But the Ck. knows its one variety only, viz., 15+11+15+11+15. This is *चरुषेति* of the Pr. In the Sa. we have this as well as the other variety with the constitution 15+12+15+11+15 (called *रुद्रसेना*). Sts 18, 19, 25 and 22 are *चरुषेति*s while sts 24 and 223 are *रुद्रसेना*s.

Regarding the *गण*-division of this metre, the Pr. gives one scheme, *सर्वगु*, *हेमचंद्र* etc. give another and JACOB and ALSDORF adopt a third—all different from one another! The *गण*-scheme given by the Pr. does not work in the case of our stanzas. That given by *सर्वगु* and others incorporates a different tradition. So the scheme derived by JACOB (San. pp. 21-24) and ALSDORF (Kr. pp. 70-71) from a study of the *मन्त्र*s occurring in the San. and the Kr. is here tried. The structure of our *मन्त्र*s conforms to that scheme except in one detail. Twice (25c, 223c) we have to assume *गण*-fusion in the case of the first two *गण*s of the third *पद*. This can be avoided if *सर्वगु*'s *गण*-scheme is adopted.

The odd *पद*s :—

The first *गण* consists of 3 morae. It is either *~ ~* or *~ ~*.

The last *गण* is made up of 5 morae which, in the case of the third and the fifth *पद* should have one of these two forms: *~ ~ ~* or *~ ~ ~*.

The middle piece is divided into two *गण*s: 4+3 in the case of the first *पद*, 3+4 in the case of the third and the fifth. As to the form of these *गण*s, the form *~* of the three-moraic *गण* is almost exclusively preferred in the case of the third and the fifth *पद*s of our *रुद्र*s. The first *पद* permits both *~* as well as *~ ~*. The four-moraic *गण* is either *~ ~* or *~ ~ ~* in the first *पद*, but appears in all the four forms (*~ ~ ~* preferred) in the third and the fifth *पद*.

As remarked previously, there are two cases of *गण*-fusion: 25c opens as *~ ~ ~* and 223c as *~ ~ ~ ~*.

The even *पद*s :—

The 11-moraic *पद* is divided as 4+4+3, the 13-moraic

(24b, 223b) as 5+4+3. The last गण is ~ without fault. In the 2 गण the form ~- finds considerable favour

### ४) दोहा

The दोहा forming the second part of the above mentioned गण have been already dealt with under § 13

§ 18            16 पाद्य (पद्य) or छन्द (छन्द)

Occurrence    137, 148, 183, 191, 199

Normally, this strophe is made up of चन्द+उद्गल. Out of these two the चन्द has been described under § 9

Due to the uncertainty of the text there is some difficulty in making out the metre of the first four lines of the st 157. 187a and c containing 21 morae are clearly सप्तपद with the caesura after the 11 mora. 187d is also the same, with the caesura after the 12 mora. The remaining पद 187b containing 21 morae can be emended into a सप्तपद by dropping दृष्ट (cf. व्याख्या on 187b च छन्दश्च दृष्टश्चि च) and adding य (=व) after, say, अविदमवृत् though the opening still appears dissatisfactory from a metrical view point. Thus the first four lines seem to make up a regular सप्त stanza. The same is the case with 191 c and d, both containing 21 morae, with a pause after the 15. Now the Kd, in the section dealing with the पदपद or six-lined metres, defines and illustrates (see Kd II 33, com st 49 and 51) several strophes made up of चन्दपद (=our चन्द or पद्य) or सप्तपद (a metre closely allied to our सप्त) or their mixture on one hand and चर्तु (=-our उद्गल) or दुष्टु (=-उद्गल less by a mora) on the other and पदपद, सप्तपद or चन्द are the general designations for all such strophes. In the light of this we can say that चन्द is in our text a general designation of the six-lined strophes with any one of the following three types of combinations: चन्द+उद्गल (148, 183, 199), सप्त+उद्गल (137), चन्दसप्तचर्तु+उद्गल (191)

For the सप्त see § 5

### अन्य

The 28 morae of an उद्गल line have the scheme 4+4+4+~~/6+4+~/. The Ch provides for the three shorts occurring at the end of the second part only, while the Pr provides for neither of the two groups of three shorts. But both the parts of our stanzas end invariably in three shorts. According to the Ch, in the 1, 2 and 3 गण, the amphibrachys is forbidden and the 6-moraic गण consists of two

units: 2+4. In our stanzas the restriction holds good in the case of the 1. and the 6. गण, but it is once (199f) violated in the case of the 3. गण and the 6. moraic गण in 199e in such as cannot be split up into 2+4. For the metrically defective lines see Metrical Emendations.

## § 19.

## 17. स्रद्धद्वय.

Occurrence: 115-116.

There are only two sources—one known, the other unknown—which can impart requisite information regarding this metre, and as usual the definitions given by them are at variance with each other. Vjs. IV 73<sup>1</sup> says that when अमरावलि is combined with गण्य the result is स्रद्धद्वय. Thus the Vjs. treats स्रद्धद्वय as a strophic metre. On the other hand the quotation from an unknown source given in the व्याख्या (on Śa. 115) and the खड्गविरा (on Śa. 113) states that स्रद्धद्वय known also as अदिवक्त्र contains twenty सगण्य which means that it is identical with अमरावलि, having five सगण्य per line. So the name that the Vjs. applies to the whole strophe is found given to only the first part of the strophe in the quotation just referred to. It may be observed passingly that this sort of looseness in naming a strophe and one of its parts is evidenced also in the case of a few other metres. The names वल्ल (or वल्लुज, see § 18), रक्ष (see § 17) and चंद्रगण (or चंद्रगण see § 10) are found applied to the whole strophes as also to their first parts.

In spite of the fact that the two parts of the strophe are separately numbered, our स्रद्धद्वय conforms to the definition given by the Vjs. and not with one quoted in the com. For, the sentence left incomplete in Śa. 115 is completed in Śa. 116. and thus Śa. 115 and 116 together form one unit and if any shred of doubt still lingers, it is banished by the striking fact that the स्रद्धद्वय of Śa. 115-116 is quite apparently patterned on the illustrative स्रद्धद्वय stanza (perhaps a citation) at Vjs. IV 74. See Appendix I. अमरावलि and गण्य are treated respectively under § 24 and § 20.

## II Metres of the Gāthā type.

## § 20.

## 18. गार्हा (गार्हा).

Occurrence: (independently) 1-17, 32-40, 72, 84, 90, 93,

<sup>1</sup> अमरावलिगण्यकलेयाहा जह दिव्य वक्त्रम् ।

ये गण्य स्रद्धद्वयं पुनर्वर्द्धं विनिर्दिष्टम् ॥

126-129, 149, 152, 153, 172, 213, 221; (as the second part of स्रद्धय) 116.

The language of the गणस is always स्रुत with a small spattering of Ap. forms. The normal scheme of the गण is

first half  $4+4+4/4+4+\sim+4+—$

second half  $4+4+4/4+4+\sim+4+—$

अण being forbidden in the odd गण. This variety with the caesura after the third गण is called पद्य, while the one without such a caesura is called त्रिगुण. In our text in only the first half of st.s 6, 7, 16, 40, 81, 93, 126, 127, 153, 172 and 213 the caesura fails to recur after the 12. mora. Hence these गणस are of the द्व्यङ्गि variety. Similarly because in st. 152 the 12-moraic caesura is wanting in the second half only, it is of the अणत्रिगुण variety. Lastly the caesura being absent from both the halves of st.s 72 and 116 they are of the स्रुतत्रिगुण variety. The rest are पद्यस.

11a and 152a are metrically defective. For them refer to Metrical Emendations.

§ 21.

19. संधय (संधक)?

Occurrence 119.

The metre of Ss 119 is expressly named as संधय (संधक) in the stanza just preceding it. But according to all metrical authorities at hand, a संधक requires 32 morae for each half, while our stanza in the constituted text has (12+18=) 30 morae for each half, which fact entitles it to be called उद्गण according to the Vjs. and Pr, गङ्गि according to Hemacandra and others. There appears no way to remove this discrepancy. But there is some evidence from an unexpected source to make it probable that the name संधक was current for such metres also which had (12+18) morae for each of their two halves. IV. 92 of धर्मप्रज्ञा's पूर्ववर्ण is expressly called संधक in IV. 91. The metre of the stanza appears to be identical with that of our stanza, except that both the halves of पूर्ववर्ण IV. 92 contain 22 morae instead of 30. But this fact is indicative of a defect, not a difference, in that stanza, because पूर्ववर्ण IV. 92a as well as b have not a अण as their sixth गण which fact would be a gross violation of the structure of the गण.

But one mora short after the 13. mora would remove the defect and the number of morae would be brought up to 30 in both the halves.

### B. वर्णवृत्तः.

§ 22. The language of all the following वर्णवृत्त is Prakritised Apabhramśa.

#### 20. मालिनी.

Occurrence: 100.

This is the well-known metre with the scheme  $\sim \sim \sim \sim -/-$   
 $\sim - \sim - \sim -$ .

#### § 23.

#### 21. नंदिणि (नन्दिनी).

Occurrence: 171.

Only Vjs. III 20 and the text and the comm. of the Sn. (st. 170d) support the name नंदिनी (or नंदिणि). It is nothing but the commonly known तोटक with the scheme  $\sim - \sim - \sim - \sim -$  i. e. 4 सगुणः. Vjs. IV 54 again defines this metre under the name लिख ( = रट्टक). The reason perhaps is that at III 20 it is treated as one of the द्विपदी, while at IV 54, independently. Compare the similar twofold treatment of रमणीय (रौप्या) and अमरावलि (श्री) in the Vjs. To define the metre of Sn. 171, the व्याख्या on Sn. 171 and the अवचरित on Sn. 170 quote a stanza which is practically identical with Ck. 7, except one significant variant: the first पद of Ck. 7 reads the name as तोटक, while the com.s read नंदिनी in its stead.

#### § 24.

#### 22. अमरावलि (अमरावलि).

Occurrence: 173.

When तोटक is extended by a सगुण, we get अमरावलि. Thus it has 5 सगुणः per line. The Vjs. twice defines this metre, once as a द्विपदी at III 21 with the special name लिख (श्री), and again independently at IV 61. Cf. Pr. II 154.

### METRICAL EMENDATIONS

अट्टिकाः—

157 a: one mora too many. Emend.: विलंबत (cf. B. विलंबत, C. विलंबत) for विलंबती.—c: one mora too many. Emend.: रज्जि (C.) for रज्जिम.—d: one mora too many. Emend.: अरुणिय for अरुणीय.

158 b: one mora too few. Emend.: सगुणतु (rhyming with वर्णतु) for सगुणतु.

159 a: one mora too few. Emend.: शो for शु.



167 *c*: सिग्द stands for सिग्द cf. Hc. IV 388 वरिद्.

168 *a*: one mora too many. Emend.: विड (A.) for विडड?

169 *e*: one mora too many. Emend.: उमिधिय (cf. Grammar, § 17 (b)) for उमिधिय.

174 *d*: one mora too many. Emend.: वनेत्य (cf. Hindi वजना) for वनेत्य?

181 *e*: one mora too many. Emend.: बहुल for बहुल.—*d*: one mora too many. Emend.: अडिड for अडिड.

रसा.—

48 *a*: one mora too few. Emend.: चरुमिद (cf. B. चरुमिद) for चरुमिद.

44 *d*: one mora too many. Emend.: अदिपविद् for अदियवद्

47 *c*: One mora too few and the caesura falls after the 13. mora. Emend.: drop ड (so C) and read निमयमय-मोयमिहि (cf. B. निमय मय मयमोयमिहि and the मयमय निमय-मय-मोयमयमय) for निमय-मोयमिहि.

54 *d*: One mora too many. Emend.: विमि (A.; cf. B. विमि) for विमिडि.

65 *a*: One mora too many. Emend.: चरुमिदि (cf. चरुमिदि 139 *c*) for चरुमिदि

67 *a*: One mora too few. Emend.: चरुमि दि (B.; A. has चरुमिद) for चरुमि

68 *d*: One mora too many. Emend.: उमिधिय is disturbing. If emended to उमिध, it involves the fusion of the मय 4. and 5. Acceptance of the reading in C with the change of उमिधिय to उमिधिय would rectify the metre

97 *a*: One mora too few. Emend.: If, following the suggestion in the coms (उददि यस्मा), we accept उद निमय for उद-राद, the requisite number of 21 morae is made up.—*d*: One mora too many. Emend.: उददि (cf. C उददि) for उददि

103 *c*: One mora too many. Emend.: द्द (C.) for द्द.

104 *b*: One mora too many. Emend.: अडिड (C. cf. Metr. Emend. अडिड 181*d*) for अडिड

105 *c*: One mora too few. The text is here considerably disturbed

117 *a*: In उडिड, ड has not the value of a conjunct. It is to be considered as a digraph for an aspirated ड. Hence ड is not a heavy syllable. For this see Ch. 3, Gl. 62, Ch. 1, 5, Kn. I, 6 etc.

118a: ओ in विद्योदय is long.

123c: One mora too many. Emend. पुष्येतिह (C.) for से°.

124b: One mora too many. Emend.: दुष्टु (C.) for दुष्टु.

134b: One mora too few. Emend.: विद्योदय (A.) for विद्योदय.

135d: One mora too many. Emend.: दुष्ट for दुष्ट.

140a: One mora too many. Emend.: पेक्षिह (cf. C. पेक्षि) for पेक्षिह.

144d: One mora too many. Emend.: किह for किह.

145d: One mora too few. Emend.: ऊक्षह for ऊक्षह.

147d: One mora too many. Emend.: निह (cf. B. निह) for निह.

151a: Two morae too many. Emend.: विरह-विमानसिह (cf. B. विरहविमानसीह) for विरह-वेमानसिह!—d. Three morae too few. Emend.: गहिनि ताम मरु (A.) for गहिनि मरु.

154b: One mora too many. Emend.: युह for युह.

165a: One mora too many. Emend.: AB do not read व. But then the sense is affected.

185a: Two morae too many. Emend.: सन्धि (C.) for सन्धि and विरह-हवि (cf. A. हवि कृ) for विरह-भविष.

187b: Two morae too many. The caesura comes after the 18. mora. Emend.: संकलि for संकलि and पृथिविह for पृथी.

188d: The first and the second व are fused together and the caesura does not fall after the 11. or the 12. mora. As no case of व-fusion is known in the texts of our text, we are led to suspect the text here. Emend.: क्वाह for क्वा and विहव for विहव against all the Mss.?

192c: One mora too few. Emend.: उहिव क्वाह (C.) for उहिव क्वाह and accordingly क्वा (B.) for क्वा.

परिभाषा:—

200a: Two morae too few.—d: One mora too few. Emend.: विद्यह (cf. C. विद्यह) for विद्यह.

201d: One mora too few. Emend.: वव-सह-रह (cf. व्याख्या: व[र]-वव-सहि-विशेषेण; अवपूर्वाः रहि-विशेषेण नव यथासि) for वव-सह-रह. रह is more probable than सह, as haplographic dropping of र from the group सहह is quite understandable.

202d: One mora too many. Emend.: सहिवहि for सहिवहि.

203c: One mora too few. Emend.: विविधनि for विविधनि.—d: Two morae too many. Emend.: Drop नव (cf. B. नदीन and the silence of the com.s.) from नव-नदीन.

209c: One mora too few. Emend.: दुसद (B.) for दुसद्.

211d: One mora too many. Emend.: साहाद (C.) for साहाद्.

214d. One mora too few. Emend.: जजरीवत् (B.) for जजरीव.

219b. One mora too many. Emend.: नचिवद् for नचीवद्.

बलु or कर्बुः—

107c: One mora too few. Emend.: परेविषु (C.) for परेवि. Proper rhyming requires the order of the last two words to be reversed. Accordingly we shall have बलु परेविषु rhyming with दुवेविषु in d.—d. The 11. moraic caesura is wanting. We can have it if we accept रीहृगिष्ठ (A.; cf. B. रीहृगिष्ठ) for रीहृगिष्ठ.

148c. One mora too many. Emend.: गहवदि (A.) for गहवदिव.

189a. One mora too many. Emend.: णि (B.; or णि?) for णि. नमिणीमोहः—

82ab. जपिन्वत् and जहन्वत् are to be read as जपिन्वओ and जहन्वओ.

रगिजः—

208b. One mora too many. Can we drop णि? But all the Mss. and both the com's have it.

पुनितः—

112a. One mora too many. Emend.: As the discrepancy seems to be in the opening (mark the exceptional form —), we should perhaps read उतावणि for वत.—b. One mora too few. Emend.: निमोदत् for निर.—d. One mora too many. Emend.: होदत् for होदत् to rhyme properly with निमोदत्.

114d: Two morae too many. Emend.: लैवत् for लैवत् and द्यु for द्युत्?

उद्गातः—

148a. Two morae too few. The shortage is felt just before the caesura, so that the part preceding the caesura has 18 instead of 15 morae.

188c. One mora too few. The part following the caesura has 12 instead of 13 morae. ओ° in ओवसि is long.

199f. One mora too few. Emend.: उवाचकमिव for उवाचकमि?

गयाः—

11a. One mora too few. Emend.: The part following the caesura contains 17 instead of 18 morae. दलवद्दत् for दलवद्दत् removes the discrepancy. cf. Ho. II 37.

127b: ओ in यजो is short.

TABLE SHOWING THE METRE OF ALL THE STANZAS OF  
THE SR. IN SEQUENCE.

1-17	गादा	117-118	रासा
18-19	रहा	119	खंडय (?)
20-21	पददिया	120	हुय
22+23	होमिकय	121-125	रासा
24-25	रहा	126-129	गादा
26-30	रासा	130-136	रासा
31	दोहा	137	वायु
32-40	गादा	138	दोहा
41-68	रासा	139-147	रासा
59-63	पददिया	148	वायु
64-68	रासा	149	गादा
69-71	दोहा	150	दोहा
72	गादा	151	रासा
73-81	दोहा	152-153	गादा
82-88	फामिणीमोहन	154-155	रासा
84	गादा	156	दोहा
85	फामिणीमोहन	157-170	अडिहा (अवमित)
86-87	पदपद्या (?)	171	मंदिपी
88-89	दोहा	172	गादा
90	गादा	173	अमरावली
91-92	रासा	174-181	अडिहा (अवमित)
93	गादा	182	अडिहा (अमित)
94	वायु	183	वायु
95	होमिकय	184-190	रासा
96-99	रासा	191	वायु
100	भाटिणी	192-198	रासा
101-103	रासा	199	वायु
104a	रासा	200-203	पददिया
104c-f	अडिहा (अमित)	204	लंकीय (?)
105-107	रासा	205-207	पददिया
108	हुय	208	रमगिय
109-110	रासा	209-212	पददिया
111	मडिहा	213	गादा
112	पददिय	214-220	पददिया
113	रासा	221	गादा
114	पददिय	222-223	रहा
115-116	लददय		

### III FORM AND STRUCTURE.

As stated at the beginning, there is not one but several aspects from which the Śa. proves to be of considerable importance and interest. In the present section we shall consider the literary form of the Śa. which is so novel as to bestow on it the distinction of being the first Ap. text of its kind published so far.<sup>1</sup> As the title of the Śa. indicates, it is a रास type of poetic composition. By this one would be instantly reminded of the रास compositions whose exuberance in the Old Western Rājasthānī literature is so remarkable. But the form of the present रास is, as the treatment below indicates, altogether different from that of the Owa. रास.

There are two prosodists who at all take any notice of the रास form. The addition they make to our knowledge, though meagre, is quite welcome in view of the general paucity of information relating to the structural side of the Ap. poetry.<sup>2</sup> Of these two prosodists one is विहारी. The portion IV 27 to IV 38 of his वृत्तशतिकाग्रगण्य evidently, though not expressly, deals with a few Ap. metres, strictly so called. This small section, after treating दोहा, मालविका, माला, रास, अक्षर and दोहा ends up by defining the रास form at 37-38. We come to know from this that two different types of रास were familiar to विहारी. Vers. IV 37 says that रास is constituted with विलम्बित or द्विती closed with विहारी. All these peculiar terms are defined by विहारी at the beginning of the II विधय of the Vjs. But our concern is with the second type of रास, treated at IV 38.<sup>3</sup> There we are told that that which is built up with many अक्षर or दुवहजे, with many रास, रास and दोहा is called by the name रास. A definition essentially similar but supplementary in details is advanced by सखी. In his सखीचरित, while closing the treatment of Ap. metres, he thinks his worthwhile to say something regarding the रास form and the last four stanzas (VIII 49-52) of the Śa. are devoted

1 The उपदेशरत्नावली of विनयपति published in the अपभ्रंशकालावली (GOS. XXXVII) is on the lines of the Owa रास of also Kr pp. 31-33.

2 Of course, to some degree we have to make an exception of the Epile, which the Śa. and the Gh. treat at considerable length, though here also much is still left denied.

3 अक्षरों दुवहजे व माला रासों के अ दोषादि ।  
खुदादि ओ रासों से माला रामों के माल ॥

to that end. At VIII 49<sup>1</sup> it is said that in poetry the *rasa* composition with its *चत्वारः, छन्दोविचारः, पदविचारः* and other choice metres proves of great charm to the people. But immediately following this is defined<sup>2</sup> a 21-moraic metre called *रास* which probably suggests that this particular metre found special preference in the *rasa* compositions. Sc. 51-52 give illustrations of this *रासछन्दः*.

It requires little effort to show that all the above detailed features of the *रासक* form are evidenced in essence by the *Sa*. A glance at the Table of Metres given on p. 75 would suffice to find out that our text has got *अरिक्स*, *दोहास*, *रास* and *गादस*, as also *हुमिल*, *पदविचार* and some fifteen other metres (cf. *गु-अण्ण-वर्ण* of the *Sc.*). Besides, the main body of the *Sa*. is built up with a 21-moraic *रास* metre, which is closely allied to the *रास* of the *Sc*. Thus we see that all the characteristics of the *रासक* form as laid down by the prosodists are amply borne out by the *Sa*.

The 223 stanzas<sup>3</sup> of the *Sa*. are distributed in three sections called *प्रक्रम*. But this division rests entirely on the development of the theme of the composition and unlike the *हरि* of the *Ap*. epic it is not something essential to the form of the *रासक*. Like *पूर्वमेव* and *उत्तरमेव* of the *नेपथ्य* these *प्रक्रम*s indicate a turn in the development of the poetic theme. Thus the first *प्रक्रम* of the *Sa*. is prefatory or introductory. With the second *प्रक्रम* begins the theme proper, while the third *प्रक्रम* occupies itself with *पद्मस्तुतयः*<sup>4</sup> in the context of a *विहिता* and brings the theme to a close.

One small point worth noting is the use of two-lined stanzas (*अर्धम्*) and six-lined stanzas<sup>5</sup> (cf. foot-note 52). Stanzas 58, 68,

1 कदाचछन्दोविचारं पदविचारं (दि) तु अण्णवर्णम् ।

रामार्चनो ह्यस्य जय-अण्ण-अद्वितीयो (समी?) दोहा ॥

2 पद्यस्यैव चत्वारिणः षड्छन्दोविचारः । चतुर्दश विधानास्तु अण्णवर्णम् विद्मः ॥

रामार्चनं समिद्धं षड् अद्वितीयमण्णम् । छन्दोविचारमण्णवर्णमण्णवर्णम् ॥

The text appears corrupt and obscure at several places.

3 There is slight irregularity in the numbering of the stanzas. 22 and 23 are possibly two halves of a *दोहा*. Similarly 115 and 116 together make up the strophe *उद्दह*. Further 38, 73 and 143 are clear interpolations. On the other hand 104ab, 113ef, 117ef, 118ef ought to bear separate stanza-numbers in the light of 58, 74, 125 etc., unless that in the case of 113ef, 117ef and 118ef we have to consider them, in spite of the want of sentence-connection, as six-lined stanzas.

4 In Early *Qnj.* (the *gay* compositions) and *Pingal* (e. g. *देहि किमुदरमणीरी*) literatures this is a favoured topic.

5 Of course in the simple metre. Here there is no talk of the strophes.

74, 104*ab*, 125, 155, 190, 198, 207 and 220 illustrate the former and stanzas 113, 117 and 118 illustrate the latter. We find here the *gū* (e.g. at 133-134, 168-169) and the *gūṣ* (at 121-125) also, though in view of the lack of sentence connexion between 121-125, the last-named cannot be properly so called.

## IV SUMMARY OF THE CONTENTS

### FIRST STRIDE

He who has created all this—the ocean, earth, mountains, trees and heavenly bodies—may He, O wise ones, bless you! (1) Bow down, O gentlemen, to that Creator to whom men, semi-gods and gods, — also the sun and the moon pay obeisance! (2) In the western tract the Mleccha country is known of old. There was one Mirasena, a weaver, whose illustrious son Addahamana (i.e. Abdala Rahamana), famous for his Prakrit poems and songs, has composed this Samdeśarīsaka (3-4). Homage to the great poet-scholars of yore, who were well versed in grammar, prepared treatises of prosody and wrote good poetry adorned with grammar and metres in the Avahattaya, Sanskrit, Prakrit and Pāṣaṇḍika languages (5-6). As it is them that we succeed, who would appreciate the inferior verse of poets like us, ignorant of the sacred texts and grammar? (7) But perhaps there is no harm. For, though the moon shines at night, are the lamps not lit in the houses on that account? (8) Because the cuckoos sing on the tree top with charm and appeal, should the crows on the house roofs give up their cawings? (9) If we heard sweet lute played upon by delicate fingers, should that be any bar to our hearing the drums and tabors at female sports? (10) If the Airāvata elephant in rut emits highly fragrant ichor, should that stop other elephants from rutting? (11) If the Parijāta spreading aroma with its variegated, richly fragrant flowers blooms in Indra's palace, should therefore other flowers cease blooming? (12) If the Ganges making her stately appearance in the three worlds proceeds towards the sea, would that be any reason why other rivers also should not do the same? (13) Because the lotus plant in a limpid lake blooms at sunrise, should therefore the gourd on the hedge forsake blooming? (14) If a youthful lady flushed with passion dances in the classical style, should that debar an effusive

yoked from dancing to the palm-beats? (15). If the rice-pudding with profuse milk effervesces houncingly, does that mean that the rough branny gruel should stop its sputterings? (16). Whatever one's poetic powers, one must declare them unabashed. If the four-faced god Brahman spoke, is that any reason for others to be reticent? (17).

There is not one such work of good poetry in this wide world as is not known to you, O wise ones. Hence which of you would tarry to lend an ear to the insipid, grace-lacking compositions of an ignoramus like myself? Still it may turn out like this: when men of taste, being hard-pressed, find betel-leaves beyond their reach, they have somehow to get consoled with the modest Śatapatri (18). So, considering that this Saṁdeshāśaka which is to broadcast his poetic talent and learning is composed and published by the weaver with a naive and curious heart, you please listen with indulgence for a short while to the crude utterings of this humble person (19). If anybody chances to come across my work, I request him not to recite it either before the learned (who would not stand such stuff), or before the stupid (who would surely fail to understand it), but by all means before a person of medium calibre (20-21). So now listen to this charmer—this leading light—of the love-minded, to this veritable cupid for the separated, to this revivifier of love's sentiment. Uttered so affectionately, it is full of love's aroma, it is a stream of nectar to the ear and only he who is proficient in *ars amoris* can grasp its full significance (22-23).

#### SECOND STRIDE

With down-cast looks and an unceasing stream of tears, a full-bosomed, slender-waisted belle of Vijayanagara stood beholding her husband with her mind's eye. Her fair body was darkened by the fire of separation—like the moon eclipsed by Rāhu (24). Shaken by her grief she yawned, and wept, and writhed her body. While thus bewailing, she saw a traveller passing by (25). At this, longing for her husband as she was, she so hastened towards the traveller as to make her girdle creep down with tinkles (26). As she fastened it up her necklace got torn asunder and as she was picking up some of the pearls, her feet got entangled in the anklets and she



fell down (27). Perplexed and abashed, she got up in confusion, her breast-cloth torn in places. With veiling hands over the breasts (as lotuses on golden pitchers), she at last reached the traveller and uttered with pathetic eyes and a faltering voice these words (29): "O-do tarry a while and kindly listen to what I say." These words drew the traveller's attention and he halted (30). On beholding her—a treasure-house of beauty, a sublime creation, a Cupid's weapon, he uttered eight Gāthās. (31)

"The ripple-like curly hair of this lady has the blackness of a bee-swarm (32). The face is but a reflex of the full-moon: bright, neclarious, spotless (33). The eyes are lotus-petals and the cheeks, two clusters of pomegranate flowers (34). The arms are delicate lotus-stalks and the hands, two halved lotuses at their ends (35). The breasts are firm, lofty, soothing (36). The circular navel is deep like an eddy in a highland river and the waist, extremely slender (37). The toes appear like rubies; their nails, like marble pieces; the line of hair on them, like lotus fibres (38). The Creator has fashioned her limbs after the likeness of—or perhaps even surpassing—the limbs of the goddess Pārvatī. So who would blame the poets for repeating themselves, seeing that even the creator does the same? (40)"

As that lady of swan's gait heard these Gāthās she felt shy. She asked the traveller. "Whence do you come? Whither do you go?" (41). The traveller said: "O fair dame, there is a city called Sīmora (i. e. Śīmbapura) adorned with white ramparts and triple fortifications and full of well-mannered citizens, all of them learned (42). If in the company of clever persons we take a stroll in the city, sweet melodies of Prakrit songs greet our ears. At places the Vedas are expounded by experts; somewhere the Rāsaka is staged by the actors (43). Somewhere the Sudayavatsa story is narrated, in another place the Nala episode; in yet another is recited the Bhārata epic with various diversions. In some quarters selfless Brāhmanas are uttering benedictions, in others the Rāmāyana is eulogised (44). Some hear flute, lute, drums or tabors; some, the strains of melodies. Somewhere attractive dancing girls are performing rhythmic movements (45). Troupes of actors are giving wonderful dramatic performances and one who enters the courtesan locality would simply swoon in fascination. For there, some

courtesans with elephant's gait move ruffled through intoxication. Others' diamond earrings dangle about their ears (46). In the case of another one all the while one wonders how her waist does not break under the weight of her heavy, lofty, compact breasts. One of them smiles towards another with eyes slightly salved with collyrium, eloquent with passion and looking aslant (47). When another one releases a peal of laughter, it appears as if the sun and the moon are shining from her cheeks. Another one's breasts have a thick plaster of musk, while still another's forehead is adorned with a fine Tilaka (48). Another one's necklace of big pearls, failing to get a resting place, dangles on the peak of her breasts. Another one's deep round navel-hole appears encircled by waves in the form of the three folds on the belly (49). In the case of another one, because of the weight of the hips the creaking of shoes dies out only lingeringly. When yet another utters some delicious words, her teeth crimsoned with betel-juice appear like a row of diamonds (50). When another one laughs, her nether lip, arms and hands all become invested with charm. Some one's finger-nails are spotless and bright, while another's cheeks are like petals of pomegranate flowers (51). Another one's soft eye-brows remind one of Cupid's stretched bow. Some one's anklets give out a sonorous jingling, while some one's jewelled girdle produces a recurrent tinkling (52). When another one's sportive movements make her sandals give out prolonged creaks, it produces an impression of shrill notes of cranes at the advent of autumn. So also when another one sweetly hums the Pāncama note, it seems as if Tamburu tuned his instruments for performance before gods (53). In this way as the passers-by are engaged in observing the beauty of one after another, their steps falter on the road rendered scarlet with betel-juice. And if one chances to wander beyond the precincts of the city, he sees such a variety of gardens as to forget the mansions altogether (54). There are Dhallas, Kundas, Śatapatrikās and other countless trees (55-63). There are other strange trees also. The combined shadows of these trees making up a dense thicket stretch to the length of ten Yojanas (64). In the city of Sāmora the Tapanatirtha is famous in all quarters. It is also well-known as Mūlasthanā. Thence my master has sent me as a message-carrier and for that reason I am proceeding to Stambhatirtha" (65).

At these words that handsome lady sighed deeply. She cracked her fingers. She quivered like plaitain in a high blast. She stammered something bewaillingly. She wept. Drying the eyes, she said: O traveller, my body is shattered at the mention of Stambhatīrtha. For it is there that my husband is staying who is so cruel as not to return after such a long period (67). If you kindly stop a while, I shall say a few modest words by way of message to my loved one. The traveller said: O fair dame with sorrowful eyes, you appear much dejected. What is the use of weeping? Say your message (68). The lady said: With what heart shall I send the message to one whose departure from hence has only stopped short of reducing me to an ash heap? (69). Moreover, I am ashamed to send the message because neither I accompanied him when he left nor did I die during his separation (70). But if I remain silent through shame, my heart would break. So, appease him by reciting this Gāthā (71). 'My limbs shattered by the strokes of your separation do not fall asunder because O my lord they subsist on the hope of meeting you to-day or tomorrow (72). After reciting this you tell him these five Dohās with due politeness (74). Even though afflicted by the fire of separation, it would be unbecoming to me, who always bear you in the heart to die and thus part your company (75). Disregarding your presence in my heart, this Separation distresses the body. But for the highminded an affront at the hand of others is more painful than death (76). How is it that I am suffering humiliation, though you with your inexhaustible manhood are there as my husband? The very limbs that gave you enjoyment are now burnt by Separation (77). Though I have been subject to unremitting attacks from Cupid it is only my body that has been shattered, the heart is not injured because of your presence there (78). I lack strength sufficient to cope with Separation. Hence my wailings. Cowherdesses can but cry: it is for the owner to bring back the stolen herds (79). The message I intend to send is too lengthy for words. Tell my loved one, now my two hands together can pass through a bracelet and that the ring in the little finger can now be worn on my arm! (80-81)'

The traveller wishing to resume his journey shortly said: 'I have to traverse a very difficult path, so speak

out any thing else that is to be conveyed" (82). At these words, pierced by Cupid's arrows as she was, she sighed heavily and with tearful eyes recited this Gāthā (83). "These shameless eyes never cease pouring down tears, but the result is, the fire of separation instead of being put out flames up more and more like the conflagration in the Khāṇḍava forest (84)." After reciting this Gāthā that lovely lady of sorry plight felt much aggrieved. She said: "Convey these two Catuspadīs to him who is ruthless enough to banish all our conjugal delights (85). 'I fell in a trance while thinking of you. Not for a moment my left hand is relieved of my head resting thereon. Scarcely do I leave the bed. Thus, O Kāpālika, I have been turned into a Kāpālīni due to your separation (86). Faded is my lustre, sunken my body, the looks dangle about in disarray, pallor has pervaded the face; the gait has become languid, ungainly, and a dinginess has enveloped my loveliness. Thus, O demon, I have been turned into a demoness owing to your separation (87)'. As you are in a hurry to go, I cannot give a written letter for him. So kindly convey to him this Dohā and Gāthā (88). 'The separation-fire must have sprung from the Marine Fire, for the more it is sprinkled with heavy tears, the more fiercely does it blaze up (89). The fair lady continuing to get reduced through long, hot sighs would have certainly succumbed, if she had not been sprinkled with gushes of tears (90)'".

The traveller said: "O fair dame, now permit me to depart. Or tell me if there is any thing further to be conveyed". She said: "Why, surely I have more to say. But of what avail can prove a message addressed to one whose indifference towards me and ambition for wealth have left me so lonely and suffering? The message is long and you are in a hurry. Tell my husband this Gāthā, Vastu and Dohā (91-92). 'Formerly even the necklace was not allowed to obstruct our close embrace. But now ocean, rivers, mountains, trees and castles are lying between us! (93). There are ladies who after a yearningful and distressing period of separation are about to reunite with their husbands. Being agitated at the union at hand they would enjoy in dream happy-embrace, kisses and other pleasures with their husbands. But since your leaving, I

have not even slept; then where lies the possibility of the pleasure of union in dreams? (94). What shall I say regarding myself—I, who am weeping, pining day and night for the union with my loved one and reducing my body extremely? Fixing my mind lovingly on him, I address him for a moment under delusion. That thief of Separation has robbed me of my belongings in the form of toilette. To whom shall I go for refuge? (95).” Saying this Domilaka she became motionless for a while, not saying anything or seeing anybody. She appeared just like a wall picture (96). She felt choked and confused. Recalling the pleasure of the former union with her loved one, she became pierced with Cupid’s arrows. Like a deer frightened at the twang of the bow-string, she threw a side-glance towards the traveller (97).

The traveller said “Compose yourself for a while and wipe your charming face.” Bashful, she wiped her face and said (98). “O traveller, my strength proves of no avail against Cupid. Moreover, faultless though I am, my husband has grown indifferent to me. Devoid of love, inconstant, he has no idea of the anguish he causes to others. Recite a Māhātmya to that rogue (99).” “At the close of our amorous sports had I but known that my happiness was to disappear, I would have preserved one jarful of fresh love that was then overflowing, and would have now immersed therein your unloving heart (100). If a cloth loses its *rāga*, it can be dyed afresh. If the body is without *śmā* it can be annointed. If one loses money, it can be won back. But when the loved one’s heart becomes devoid of *rāga*, how, O traveller, can it be changed?” (101). The traveller said: “Steady your mind. Stop the flood of tears from your eyes. The travellers go abroad on many a business and they do not return until their purpose is attained (102). Moreover, wandering in alien countries, they are attacked by Cupid and remembering their wives, they become overwhelmed with separation. Thus they also like yourself, O young lady, finding the grief of separation from their beloved unbearable, get much emaciated” (103). Hearing these words that fair lady recited an *Adhūta*. “Though he has, I deem, no love for me, still, O traveller, deliver this message to my husband: The fire of separation having enveloped the body waist upwards, burns my heart till the close of night (104).

Struck by Cupid's weapon, I cannot speak at length but do tell him everything concerning this plight of mine : boredom resulting from the aching limbs, keeping awake through nights, ruffled gait owing to langour, hair unbraided and without flowers and collyrium trickling down on the cheeks. The flesh that my body puts on at the hope of being united with the loved one, is again lost, tormented by the fire of separation (105-6). Sprinkled by the waters of hope on the one hand, and tormented by the heat of separation on the other, I am neither living, nor dying but am just remaining inflamed". At this juncture, she, wiping her eyes, said a *Phullaka* (107): "My heart like a goldsmith longs for the dear one. It burns my body in the fire of separation and then sprinkles it with the water of hope" (108).

The traveller said: "As I am due to start, please check your tears so that no inauspiciousness may arise". The lady said: "Let your going be accomplished according to your wish. In fact, I did not weep. Only my eyes dripped due to the smoke of separation-fire" (109). The traveller said: "As the sun is about to set, finish your message quickly and allow me to depart". The lady said: "Let you, O traveller, set out in all auspiciousness. Further say to my loved one a *Maṇḍillā* and a *Cūṭillaka* (110). 'Due to hot, prolonged sighings the body has languished, but not so the flood of tears. Released, my heart landed on a foreign soil, just as a moth falls into a light' (111). It is ordained of yore that only days grow longer in the Summer Solstice, while only nights do the same in the Winter Solstice. But this is indeed a third type, the 'Separation Solstice', wherein both days and nights grow longer' (112). O traveller, the day has come to a close. So postpone your leaving, and spending the night here, start at daybreak". The traveller said: "O fair-lipped dame, sunshine blazes during the day-time and my task is urgent. So I must set out immediately. The lady said: "If you are not to stay, then tell my loved one a *Cūṭillaka* and a *Khaḍahaḍaka* with *Gāthā* (113): 'We have profited by your going abroad. We have got a boon to live for ever. For, due to your separation, one day has assumed the proportions of an year' (114). Since the heart is deranged through separation, since I am out and out afflicted with Cupid's arrows, since the eyes are engaged

in pouring tears down the cheeks and since the passion is constantly blooming in the mind how can I get relief and sleep even at night? It is surprising that though separated from their loved one, ladies can live even for some days (115-116)

The traveller said 'O fair lady, I shall convey whatever you did say and in addition to that what I have myself seen. You now return to your residence and I shall take to the road. The sun has set. Darkness has pervaded the east. Because of a difficult and perilous path the night-journey is troublesome (117). Hearing the traveller's words she heaved a hot prolonged sigh. The tear particles on her cheeks appeared like pearls on coral heaps. Crying and bewailing she said 'Tell my husband a Slandhaka and a Dvipad (118). My heart is a jewel-treasuring ocean. It is always churned by the great Mandara mountain in the form of Separation and thus all the jewels in the form of happiness are taken out (119). The fire of separation fanned by Cupid is incessantly blazing within my heart giving forth ashes in the form of restlessness. It scorches and terrifies. It makes me sigh longingly (120).

On hearing these words the traveller was touched. He said 'Patiently enlighten me on the questions I am just putting to you (121). Since when has your face conquering in beauty even the serene rayed and nectareous autumnal moon has been enveloped in the smoke of the separation fire? (122). Since when are you like this with your lovely penetrating eyes pining with your pliant-delicate body withering with your swan-like sportive gait vanishing? (123). Why do you thus give yourself up to grief and get the body cut through with the saw of separation? Since when has your husband gone abroad so that your mind is pierced with the shafts of Cupid? (124). At this she recited four Gathas (125). O traveller what is the use of asking the day of separation wheneforth my happiness vanished and misery began? (126). What is the use of recalling that day which ignited the fire of separation? Away even with its mention! (127). I am restless since the day of his leaving. The time is felt as painful as death. Let that summer when my husband left me be consumed by its own fire and let he who has sapped me be himself sapped by the Malaya wind. (128-129)

## THIRD STRIDE

*Summer*

It was at the advent of summer, O traveller, that my husband left, and gone with him was all my happiness. As I returned after seeing him off, I was much agitated (130). Torn by restlessness, yearning and misery, lovelorn, I found the Malaya wind unbearable. The scorching sun rays blazed pitiously. They burnt the wild grass on the earth (131). Flames darted in the sky like Death's tongues. The surface of the earth became parched. The hot blast that was blowing scorched the bodies of women in separation (132). Catakas cried for fresh clouds. Rivers carried a slender stream. Parrots swung on the leaves of gorgeous mango-trees, bent down with fruits and fluttering like the ears of an elephant. Their chirpings made me feel helpless (133-134). The sandal paste beamed on the bosom for coolness, contrarily heated the breasts, as previously it had contact with serpents. The necklaces and garlands that were put on, were felt flaming hot (135). The lotus petals spread on the bed for comfort rather doubled my agony. Thus restless in the bed, I falteringly recited a Vastu and a Doha (136). The lotuses blooming under the sun rays are naturally heat-emitting. The moon being cognate of poison would not give pleasure. Sandal paste bearing snake bites wears down the body. The necklace also throws salt as it were in the wounds made by Cupid's shafts. Lotuses, moon, sandal paste and jewels are praised in the world as cooling anodynes. But none of them can extinguish the fire of separation. Instead, they prove more tormenting to the body (137). People apply camphor and sandal paste on the body. But it is futile. Only the loved one can put down the fire caused by his separation (138).

*The Rains*

Somehow I passed the hot summer. The rains came, but not my shameless husband. The four quarters were overcast with thick lying darkness. Clouds thundered with rage in the sky (139). Roads were discerned only by terrific flashes of lightning. Catakas satiated with the water cried gaily. The row of cranes passing below the fresh clouds appeared charming (140). Heated by the summer rays the



waters from the clouds flooded the rivers. Shoes in hand, the travellers waded through the waters. Each step further on the way could be taken only when lightning flashed (141). Waves roared in the rivers which were rendered uncrossable owing to incessant undulations. Travellers halted midway, and if business still forced them to travel, then boats were used, not horses (142). Leaving pools, cranes mounted on tree-tops. Peacocks danced and cried on mountain peaks. Frogs croaked harshly in waters. Cuckoos chirped on mango-trees (144). Everywhere paths were blocked by huge snakes or by big masses of water. The Pātala flowers were destroyed at the impact of water-waves. Swans cried piteously on mountain-tops (145). Herds of cows climbed up the ridges (?). Gay cowherdesses were merry-making with their husbands. Covered with verdure, the earth around was redolent of the Kadamba flowers. Cupid injected more aches in everyone of my limbs (146). Miserably wallowing in bed, pierced by the hum of bees, and passing the nights winkless and full of anguish, I composed a Vastu, a Gāthā and a Dohā (147). 'Dark, thundering clouds have overspread the sky in all quarters. The flickers of lightning are accompanied by crackling sounds. The frightful croaking of frogs is intolerable. How am I to put up with the continuous, heavy down-pour, with the shrill notes of cuckoos? (148). At the coming of rains, the fire of summer was put down with showers, but, O wonder! the fire of separation burnt in my heart with increased vehemence (149). Though my breasts are scalded with tears, the pearls of my necklaces do not feel ashamed at this calamity of their neighbours! (150). Languid through separation, miserable and given up to confusion, I saw my husband in a dream and I grasped his hand and said (151): 'Does it become the nobly-born to go away leaving behind his beloved in this season of crackling flashes and clashing clouds?' (152). The rainy-season is, O dear one, unbearable on account of the fresh clouds, the rainbow, Indragopas and the reddened quarters (153). As I awoke with a choked throat, I realised where my loved one was and where I was. At that moment, I did not die because, to be sure, I was fashioned from insensitive rock. Likewise my heart did not break, because surely it was fashioned from adamant (154). Grooming like a frog in a feeble voice, I recited this Dohā at the close of a night (155): 'O Night,

the slander that sticks to you is so huge as it cannot be contained even by the three worlds. For, you become fourfold when there is misery, but shrink down when there is happiness' (156).

### *Autumn.*

Bewailing thus and singing songs and reciting Prakrit poems, I somehow reached the end of the rainy season. The nights that become lovely owing to the loved one's wooing were like a saw to me (157). I spent them keeping awake and supporting life with the hope of my husband's arrival. Leaving the bed early and cherishing the memory of my loved one I looked towards the South and the star Canopus was spotted. At once I knew that the rains had passed. And still my husband had not returned! (158-159). Cranes disappeared from the sky. Beautiful constellations could now be seen at night. Snakes went underground. Clear moonlight streamed at night (160). The lake-water was adorned with lotuses. Rivers were full of ripples. Lakes now regained beauty which they had lost in summer (161). Swans drank honey from the lotuses and chirped sweetly. The Śatapatis filled up the world with their luxuriant growth. The streamlets flowed again towards the main water-basin (162). Shores of lakes looked charming due to the conch-white Kāśa grass and rows of birds (163). One's reflection could be seen in the limpid water. I could not bear the cry of Krauñcas and at the arrival of the swans I felt myself unable to carry on existence—dying (164). With the reducing waters, I also got reduced. With the glowing fire-flies my body also glowed with heat (?). 'O cranes, your shrill notes remind me of my long-standing misery. You cruel ones, stop your cries, which make the ladies in separation dejected'. Thus I addressed each of them pathetically, but nobody steadied me even for a while (165-166).

Those ladies whose husbands are at home, put on ornaments and variegated garments and they dance Rāsas with them in the streets (167). Making a fine Tilaka mark on the forehead, besmearing the body with saffron and sandal-paste, moving with the sport-case in hand and singing charming, divine melodies, these ladies devoutly burn incense in their cowsheds and stables. Seeing this I was downcast, as my hope was frustrated (168-169). Then I beheld the directions putting on

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more attractive hues. The flames of separation flared up in my mind and enveloped me. I recited a *Nandinī*, a *Gāthā* and a *Bhramarīvalī* (170): 'With their throats clear and astringent due to the fresh lotus-fibres, swans and *Cakravākas* scream in the water and move in a wonderful manner—as if, one heard the shrill tinkling of the anklets of the Autumnal Beauty (171). In the month of *Āśvina*, the cries of the cranes in the rivers that flowed with a stumbling velocity made me weep again with grief (172). In the moon-lit nights, the white, lofty ramparts looked lovely. I wallowed in my lonely bed, crying, as if I were struck with Death's blow (173)

The shores of lakes were pleasant because of the ladies sporting there with their husbands. Youngsters occupied themselves with games. Drums were beaten in every house (174). Boys danced in a circle and sauntered through streets playing music. Beds were graced with the presence of young ladies (175). On the *Dīpavālī* night mansions were decorated with lights resembling the crescent moon. Ladies applied collyrium to their eyes (176). Dark-coloured garments were put on. Various wavy lines and curves were drawn as decorations on the bosom. The breasts were besmeared with musk (177). To every limb thick sandal-paste was applied. But it worked as poison from Cupid's arrows. Flowers worn artistically on the head gave the appearance of the half-moon mounted on a black cloud (?) (178). The betel-roll with a good deal of camphor was placed in the mouth, which then resembled the rising sun. Toilette was done in hurry and confusion. Tinkling of bells was heard in beds (179).

Thus some had given themselves up to sport, while I passed nights in anguish. Fascinating music was played in every house. Only to my lot did it fall to suffer the collective woes (180). Again I recalled my husband who was away since long. And, on a daybreak, shedding profuse tears, I recited an *Adillā* and a *Vastu* (181). 'Not an hour's sleep do I get at night. Reminiscences of my loved one now fail to give me diversion. I have not a moment's enjoyment. Thus circumstanced, who fervent with passion, would not be torn? (182). Does not the lucid moonlight stream in that country? Are there no swans feeding on lotus fruits? Is there nobody who recites *Prakṛit* poems in a graceful voice or who

movingly releases the Pañcama note? Does not the early dawn there become redolent of blooming flowers? But I have come to know that as even in the autumn, my husband does not return home, he is surely a man void of taste (183).

*Winter (Hemanta).*

Thus was spent the lovely autumn rich in fragrance. Still that hardened rogue did not think of home. While I was thus being pierced with Cupid's shafts, I saw the mansions white with frost (184). My whole body was burning with the fire of separation. Twanging the bow, Cupid was arrogantly releasing his arrows. I was lying on the bed distressed. Still that stealer of my heart, that wandering Kāpālika, that rogue, that vandal did not arrive (185). In restless yearning I then glanced at the quarters and lo! Winter with his frost-load had defily arrived! Now cool water was disliked. All the lotus-petals were removed from beds (186). Servant-maids no more ground camphor or sandal. The rouge was tempered with bees' wax. Saffron that was applied to the body was now devoid of sandal. People took to the Campaka oil mixed with musk (187). Camphor and nutmegs were no longer ground together, nor were areca-nuts perfumed with Ketaki. People gave up sleeping on terraces and ladies slept in cots inside the rooms (188). Agura was burnt for fumigation. Saffron was applied to the body. Close embrace was now enjoyable. Comparatively the days became very short; but for me, O traveller, was fixed the Brahman's aeon! (189). Wailing through a long sleepless night and lonely in my dwelling, I recited a Vastu (190). 'O you boor, I spent the long night with lingering sighs. Cherishing your memory, I cannot sleep. Bereft of your touch, my limbs have withered owing to the wintry frost. If you do not come and consol me in this winter, would you then, O blockhead, rogue, sinner, come on receiving my death-news?' (191).

*The Cool Season (Śisīra).*

That enemy of a winter was thus spent by me with much trouble. The cool season arrived but that cheat of my husband was as ever far off. The hurricane began to blow fiercely in the sky. Being blasted by it, trees shed all their leaves. They stood without flowers, without fruits, without shade, unapproached by birds. The quarters were befogged. Travellers were obstructed,

being afraid of hail. Park-trees were reduced to stumps. Flower gardens withered (192-193). Leaving their husbands in pleasure-houses, young ladies were forced by cold to resort to fire-places. Love-sports were confined to the interior of the houses. Nobody now slept under the garden trees (194). Slightly-boiled and scented sugar-cane juice was drunk. On the festive day of Kundacaturthi many full-bosomed ladies wallowed in their beds (195). Some gave alms on the birth-day of Spring, the lord of seasons. Some enjoyed in the company of their husbands. At that time I, lonely in the bed, infatuated with love, sent my mind as a messenger to my husband, thinking that it would bring the loved one and satisfy me. I had no idea that it too would behave knavishly and leave me. My husband did not come. Holding up the messenger he still remained there. My heart was furthermore filled with the load of misery (196-197). In the hopeful attempt to make a profit viz., the union with the loved one, I had lost the principal. Hea! O traveller, the Vastu then recited by me in sorrow (198). 'After heavy suffering, I sent my mind as a messenger. It did not bring my lord, but itself became attached thereto. So absent-mindedly I passed the night, I indeed repented for this, for though I gave the heart, I did not get my husband. Shall I say what this was like? The she-ass went to get horns, but instead she lost her ears' (199).'

*Spring.*

Charming spring followed the cool season. The Malaya wind blew fanning the love-fire of those in separation (200). Ketaki was in full bloom. There were fresh flowers and leaves of various sorts. Lakes were invested with a unique beauty (201). Women put on varied garments of white and red flowers and sang in the company of their friends. Their bodies spread rich aroma. It looked as if the sun's period of wintry mourning had expired. Seeing this I recited a Lakṣhotaka in the midst of my dear friends (202-203). 'The unbearable summer passed. Autumn and winter were spent with great trouble. The harsh Śisira also was somehow spent crying. But with the mind on my beloved, it is very hard for me to pass this spring' (204). Trees with their hands of fresh sprouts carried the vernal beauty. Bees, greedy of the juice

and fragrance of the Ketaki bud hummed in the forest. They did not mind being pierced with pointed thorns, because persons of taste care only for their tastes. One who is infatuated with love has no consideration for the evil (205-206). Seeing the spring, I was wonder-struck and hear, O traveller, the Ramapiya which I then said (207): 'Let Cupid, armed with the sharp tongues of the fire of separation roar. Having tolerated the intolerable, I still live in danger, while my husband, quite untouched by my love, carries on his business without an anxious thought of me' (208). The Kimpuka flower appeared like a shower of blood (?). Palāsas were veritable goblins. The Malaya breeze made everything unbearable. Śobhāñjana (?) proved a source of unhappiness (209). The fresh blossoms which made the earth scarlet with their pollen added to my anguish. A cool, pleasant breeze blew imparting coolness to the earth (210).

The Aśoka flower is falsely so named by the people, for it did not remove my *sola* for even half a moment. My limbs were tormented, thanks to arrogant Cupid. It is my lord, not the Sahakāra tree, that can still support me (211). Wrestling this opportunity, the terrific separation reached its full stature. I heard the peacock dance and cry. Seeing him climbed on a mango-branch, I roared a Gāthā (212): 'I am pained to see the peacocks merry-making as if they were in a stage-retinue (?). So also mistaking the skywards spreading trees for fresh clouds, I am pained (213).' After this I rose up crying and recalling my grief of long standing. Pains of separation burst up in me. Cupid shattered my body with arrows (214). For a while I felt the unbearable grip of death: Beautiful flowers adorned the ten quarters. Mango-trees spread towards heaven in compactness. Fresh blossoms appeared because of spring (215). The cuckoos (?) on the Suraktaka trees sang with gestures, as if to represent various sentiments. Bees were humming sweetly. Time was quite charming (216). Parrots moved in a circle (?) and cried merrily. O! in this period it is very very difficult for the ladies enslaved by Cupid to go on living (217). Empty clouds scorched the body. How can one put up with the Cuckoo's notes! Beautiful women strolled in the streets. Clamour of trumpets filled the three worlds (218). The spring time was spent in dancing and singing Carcaris with Tālas by ladies with



their numerous necklaces dangling and their girdle-bells jingling (219). Young women were shouting hilariously. Hear the Gāthā that was then recited by the youthful lady pining for her husband (220). 'At this time when people are engaged in mad revelry (<sup>1</sup>), Cupid is sending with a greater vehemence volleys of arrows towards my heart (231).'

O traveller, if, full of agony and tormented with separation and love's fire, I have said any words harsh or ill-becoming, then you omit them and convey to him everything with due decorum. Speak to him what is proper and in such a manner as may not displease him". And having blessed him, the lady let the traveller proceed further (222)

Sending him off she was returning hurriedly when, as she looked towards the south she saw her husband on the way coming back and she was filled with joy. As her great purpose was accomplished unexpectedly, so be it for those who recite or listen to this poem. Victory to Him who is without beginning, without end! (223).

## NOTES

2b. *भवरे*: coms. take it to be a voc. plur. form meaning हे जगन्नाथ, but it is difficult to see this form and meaning in this word.

3b. The sentence comes to an end after भारद्वाज. गीर्वाणस्य goes with लह in 4a.

8b. *जोह्यद्* is not *जोहते* (so com.) but *जोह्यते*.

18d. *पत्तहि* can be either instr. or loc. But normal construction here requires the acc. pl. form of *पत्त*. So, if it is not an instance of case-attraction, there is only one way to explain it. Take *पत्तहि अय्यदोहि* to be loc. absolute and *अय्यदु* to be used in a passive sense. Further *आवाहिज्ज* = *आवाह्यते* so that the whole sentence would be *ततः श्रेष्ठतरे रसिधेः दुर्गमे, एतेषु अमम्यमानेषु, कर्णकथमपि ज्ञानपथा आवाह्यते*. Still one curious fact is, if from *पत्तहि* 18d, *गवहि* 123d, *पत्तहि* 137d and *जनविंदुमवहि* 150a, *हि* is removed, we get just the form required by the construction and context.

19d. *तं ज्ञाणिभिः* 'knowing these (facts about the work, its composition and authorship)'. *विश्लिष्टं यत्* goes with *निमुनेहु* in the next line.

20b. *विदुह* (voc. sing.) goes with *c* हे विदुह, वे पण्डितस्सम् etc.

22d. *रससंगीतधरो*: cf. *रससंगीतिनी*, the title of *अर्जुनसर्वदेव*'s com. on the *अमरसातक*.

27d. *पंचुडिय*. cf. *आयुद्ध* = *आस्त्रलक्षि* (प्राचीन मृत्तराली गद्य सदर्भ pp. 192 l. 28, 215 last line).

23a. Take *पौडगीह्य* as one word equivalent to *प्रीति + पौडगीता* = *प्रयु-दिता*.

28d. *जित्त* (= *नेत्र*) is the general term for the fine stuffs in clothes. Cf. *Vr. p. xxviii*.—If *दर* is taken to mean *ईपद्*, we have to attribute such a sense to *सितगिण्य* as it never possesses. So better to interpret *दर* as = *दरि* (acc. to *Grammar*, § 51 B (2)) 'in the hole'.

42a b. Similar to *सरोद्धदलनयणि* rhyming with *ससिहरवयणि* we have 64a b. *सचिवयणि* and *सरोद्धदलनयणि*, 66a b. *विद्युन्मयवयणि* and *सलिलममय-नयणि*, 91a b. *ससिहरवयणि* and *सिक्कयणि*, 96a b. *जित्तममद्वययणि* and *सरोद्धदलनयणि*, 104a b. *दीपलोकयणिदि* and *मयणुकोयणिदि*, 125a b. *वीहलोकयणिदि* and *मयणाकोयणिदि* and non-final 121c d. *सियनयणि* and *सचिवयणि*. This reminds us of

the refrain *वरलोचने—मियलोचने* which we come across in some old Gujarāṭī *raḥ* compositions like the *सङ्केतोत्तर* (A. C. 1271) and a later type *मुनि सुंदरी रे—मिहिलि मुनि वरी रे* employed by the early Guj. poets *भालव*, *नाथर* and *प्रेमचंद*.

65d. *संभादुतई*. As our text knows no other case of loc. sing. in 'अई, we may accept *संभादुतिदि* (A). N (see below) has *संभादुताउ*.

66c. Ms. N (not availed for the text-constitution) has *कहहि* for *बहह*, which otherwise is the only form of its type in the Sr.

76a *तइ* (loc.) *दियसदियह* (gen.) does not make any sense. So we may read *तुव* (C) and take the whole as a case of gen. absolute (see *Grammar*, § 76 (a))

77a It is probable that *वि न* is *विन* which appears also as *विन* at 154d and is merely an interrogative particle. Cf. Hc. II 216 *विनो प्रथे*

86a. *समाधिबोह* means *मोह* (= *मूर्छा*) एव *समाधि*. The first line is *तव सारन्ता मम विषम समाधिबोह उद्विग्न*.

89a. *पाहय* and *विन* refer to the husband of the *नायिका* who also is a *प्रवासिनी*.

98a. *बीह* is strange. We expect here *बीर* (f). Ms. N (not availed for the text-constitution) reads *बीर & बीर*.

99a *य* is intriguing. It cannot be *य* as it just precedes. Perhaps it is an orthographic variant for the emphatic *इ=अवि* and *मिहोषिप=मिहोषिवाय अवि*. N. has *मिहोषेन* which, following the comm., is to be interpreted as = *दोह विन*

99c. *मिहोह बलह* goes with the next line.

103b. *विरह लखै व वव=विरहेन लखै व कृता*.

103d. *तुमिदि*. The instrumental appears inexplicable. A confusion of the passive and active constructions? See also *Grammar*, § 51 B. (8) and the foot-note on p. 27.

104cd. The rhyme is responsible for the gen. of the *वक्तव*.

105d. *आलसिदि* is *आलसेन*.

107c. To construe properly we require *वनि* (loc. sing.) or even *मण* (see *Grammar*, § 51. B. (2)) instead of *मण*.

116ab. The sentence is completed after *सुहृद्वर*. Read *राशिउ रासु*

119b. *विनो* || instr. sing. cf. *युद्धये* (plur.) 71a, Pk. *सुर-उसिदिदे* 22, *एवमणउंदाहरणे*.

122a. See p. 44.

122b. सत्य-रयणि-पञ्चक is a compound.

123cd. सुसंनिवद् and लीलेनिवद् are nom. plur. forms (see *Grammar*, § 51. B. 3) going with कद् दीवहि वदहि. गवहि is not clear. See 18de above.

124a. अंय is to be supplied from b as the object of अग्निवद्.

126ab. इतिक्क stands for इतिक्क.

130c. अनुमंनि (= अनुमन्) is abs. from √ अनुमन् (= अनु + अम्).

130d. निहलमणु is used adverbially.

184a. तद् पतिहि = तस्य (तद्धारण्य) पतेयु. संसनिवद् (= संसर्गेण) is to be construed adverbially with पतिवत्ति in d.

187cd. शयहि and च्छवहि are not clear. For च्छवहि see 18de above. शल is पतन.

188b. व is confusing. Further we are required to take वस्वद् in a passive sense, though the form is active.

140b. For मयमेतिव and अदृष्टवद् see *Grammar*, § 76 beginning.

141cd?

142a is not clear.

146a. The comm. take गोयं नयिहि = ययाम् नये: (= नये:). In that case गोयं would be a strange form.

148c. पर in परपरोद्भव = ?

148d. For निहृद्विद् see *Grammar*, § 73. 3.

150a. For वज्रविदुःश्रवहि see 18de above. It appears preferable to take वल्लिपद् = वल्लिपत्ता:.

154cd. As remarked under 77a above, हि in d is an interrogative particle equivalent to कि. The construction is: यदि (= यतः) जीवः न यात्य निर्गतः (ततः अन्ये सः) वादकन्ये: वदः । इदमस्मिन् हि न स्फुटितम्? अथ तद् वदन्नेन पठितम् ।

164ab. Road कम्-आर-यमुद्रि-व-समिलिहि विमिलिहि (लीहि) पतिवित्त वदित्वद्.

167cd to 169ab is one single sentence. For proper construction there is no go but to take विति as pass. 3. plur. The sentence would be मुद्रमति-मुद्रिताभिः.....पुत्रानि वनासने दीपन्ते.

171a. In वज्रमिह-मुद्रणते, वते is instr. See notes on विम्बे 119b.

172cd. The two sentences are गव दंति चमदरी । ने पदं शीतपदं सारमा-गारि-गोवर ।

173d?

174b. Only निदि (C.) मनिद् सद् सीर (B.) मोद्द makes sense. Cf.

169b. For निदि नमिद् see p. 43 end.

13 c. द.

176a इति च

177ab (महिला) वृष्णाम्बरी इम (= रजित) - सुनिष्ठ-तरुं जनेकमग्निमि विभाषिता (आमले)

178d Can it be चन्दु (= चन्द) ? 'White flowers on the black hair look like half moon on the top of black clouds'

184d सेव goes with चरत्तर

188a Separate कपूर and सरीसृप

188d Probably सिद्धाद्वय is an absolute. Construe cd भुवमुपवर्धयति उवाच कथं विच्छादय, कामिनिदि कामिनिदि वसुध

192c The sentence is completed after चरत्तर. The next sentence extending up to 193a is एहि तिष्ठि पयसि इव सूरिव (च) अनेन तव्य पति करि मय उवाच कुत क्व एहि च सूरिवप्य अनेनिय (च वे तिष्ठ)

193b If भवेति is accepted some connected sense can be made out दिव्य च तिमिरतमिव, सुहृन् धूम्र भवेति (च जाना)

193d Put a semicolon after इम

194a विद्य goes with वन

194d If कीदृ is not to be construed actively, वन्य must mean 'bed instead of lying down. Then उवाचत्वम् इत्येव च वानिचिदं शयनानि कियते (= रच्यते) though value of this suggestion appears doubtful

196b वर is puzzling. It appears that वर वेति = वेति वर meaning केतिम् वदुम् (1) = वेत्यर्थे

201b Does this go with वन-वसुधवत्त in c? Then विमर्शन् is plural (cf p 43 end)

201d The line should read अहरेह वन-वर रर विवेकी

206 There is some obscurity in a. Apparently the whole stanza has a reference to the वन्य in 205c. So वन्य (plur) is the subject and वर (= their flowers) the object of विदति. विदति in the light of b would be (वन्य) कीदृ कथयति विदते. There remains वरपर (= परस्पर) which cannot be made to fit in the context. If somehow it can mean वरन् then the logical sequence would be quite all right. वन्य कीदृ कथयति विदते वरन् (= वन्य) वे वरवृक्षानि विदति, तानि कीदृशानि कथयामासि च नैव वन्यवत्त। वन एविवानाम् तनु रालोनेन वीर्यते। (= लज्यते) अमोहन च पापम् (= अनिष्टम्) न वन्यत।

202ab इ is emphatic

210a†

211ab कर्षयन्तेन सतत (अदे जाता)। मम गति नाथ (एव) संघर्ष, न सहनार

216a. कृष्णकाय (the dark-bodies ones) must be cuckoos as there is reference to singing. *ab* mean "there on the top of the Suraktaka (tree) the cuckoos are releasing as it were songs-with-gestures accompanied by various sentiments".

217b. कास्य-गडगड is a compound.

218c. With *रथ*<sup>०</sup> cf. *सामर्थ* = *समर्थ* (Hc. II-22).

220ab. गजंति तसि । नवबोध्यर्णहि पियर्गमिर्हि (जा) गाह पटिय (रा) मुपि.

223b. इयंतरे य = अत्रान्तरे च.

223c. पहावरिड = ?

## APPENDIX I

### ORIGINALS, PARALLELS OR IMITATIONS

With the series of illustrations given in sts 8-17 compare

[1] the following two stanzas<sup>1</sup> found in a stray Ms. leaf<sup>2</sup>:-

जं देह साधरो लहरि गज्जंतनीरपडिपुत्रो ।  
सा कि गामनलाओ जलमरियओ लहरि मा देउ ॥ १ ॥  
जइ गदडपकिलराया पम्बुपखेवं करेइ गयणयले ।  
ता किं इयर-चडेहिं नहयलगमणं न कायदयं ॥ २ ॥

[2] जसु जित्तिउ बुद्धिवियासु होइ सो तित्तिउ पयडइ मयलोइ ।  
पिप्पिलयि अइरावउ गुलुगुलंतु किं इयरहतिथ मा भउ करंतु ॥  
महकयर्कईहु ताहं तणिय किर कवण कह ।  
किं उइह मयंकि जोयंगणउ म करउ पह ॥

Dhanapāla's *भविष्यत्कह* I, 2, 7-10.

With st 49ab cf

मगं खिभ भलहवो हारो पीणुणभाण धजभाण ।  
उविदामो ममइ उरे जमुणाणएकेणपुंजो ख्व ।

Hāla's *उत्ततरम्* (ed. Wessz), 671.

With st 70 cf

जउ पयसंतं सहु न गय न मुअ विभोयं तस्तु ।  
उज्जिजर संदेसडा दितेहिं मुइयजणस्तु ॥

He IV 419 (5)

With st 93 cf

हारो नारोपितः कण्ठे मया विश्लेषभीरुणा ।  
इदानीमन्तरे जाताः सरित्सागरभूधराः ॥

शुभापिनरत्नभाणभार, p 283, इनुमनाटक (ed S. L. Kulkarni,  
Bombay, 1901), V. 25, p. 80.

1 These stanzas were noted and taken down by Acharya Shri Jīṛāvījāyaji. By way of parallels to the first of these stanzas, Sts 15 and 16 have been reproduced in the said Ms. leaf in the following form

जइ भरहमावमगेहिं अरायंगेहिं नवप लक्ष्मी ।  
ता किं ताकाउदेहिं गममहिती न मयेउ म ॥ १ ॥  
अइ हुइपवरकतोलेबहुतदुला उल्लइ सीरी ।  
ता कणपुससमदिया रत्नदिया मा तटप्यइ ॥ २ ॥

2 According to Acharya Shri Jīṛāvījāyaji the Ms. leaf appears to be old.

With st. 115-116 cf.

37623

जइ पीणसमुष्णमसंगजआ धणआ  
जइ मंधरलोअणमूसिअअं चअणं ।  
जइ वित्थइपीअविसंठुलओ जइणो  
जइ तम्भिरपह्वकोमलओ अहरो ॥  
ता कीस हिअअ रत्तिदिअं च णो णिठ्ठुइं तुअं लइसि ।  
तुल्लहमगिर विणिअत्त अइय संतो णिअत्तिहिसि ॥

Vjs. IV 74-75.

With st. 119 cf.

पेम अमिअ मंदय विरुअ भरतु पयोधि मँमीर ।  
मथि प्रगटेउ सुर-साधु-हित कृपासिंधु रघुवीर ॥

सम्बरितमानस (the Mūla-gutkā edition),  
II 238 end.

प्रह्व पयोनिधि मंदर ग्यान संत सुर आहि ।  
कथा तुधा मथि काढहीं भगति मधुरता जाहि ॥

सम्बरितमानस, VII 120.

With st. 124b cf.

विरह-करषत्त-दूसह-फालिजंतमि

Hala's सप्तशतकम् (ed. WEBER), 158a.

With st. 137 cf.

सीयणु विहु विहु च ण संति जणइ हरिपंदणु सिहिकुलु अंगु उणइ ।  
णलिणु वि सूरहु सयणणु वइइ सयणीयलि वित्तउ वेहु डइइ । etc.

Puspadaṇṭa's महापुराण (ed. P. L. VAIDYA)  
LXXIII. 3. 8-9.

With st. 171 cf.

णय-विस-कसाय-संसुइ-कंठ-फळ-मणोहरो णिसामेह ।  
सरय-सिरि-चलण-गेउर-रामो उय हंस-संलावो ॥ २६ ॥

occurring on p. 8 of the *Śītalākhāṇḍa* of Kōṇhala (being edited by  
Dr. A. N. UPADHYE for the Singhi Jain Series).



## APPENDIX II

### SOURCES OF THE METRICAL DEFINITIONS QUOTED IN THE SH. COMMENTARIES

Definition	Occurrence in the Sr	Source
1 पदगो सरहमत्तो etc	In the चरह्या on st 2	Gl 16 = Pr
2 जासु विरयति हुनि पय पय etc	" " " " " 19	? [I 54.
3 सोल्लममत्त जहि पय दीयदी etc	" " " " " 20	Gl 76
4 हुमिलहि पयसिण etc	" " " " " 23	Ck 16
5 मत्त होहि चउरासी पय पय etc	" " " " " 26	Ck 17.
6 तेरहमत्ता विसम पय etc	" " " " " 31	Ck 21
7 सो चदायल छड कुट्ट etc	" " " " " 82	Ck 32.
8 दो वेया निहियुगळ etc	" " " " " 94	Gl 82.
9 नमपयसुदेय माळिती भोविलोडे	" " " " " 100	Kedarabha- tta's सप्तमकार III 84
10 पउरइ इह लवकुजि रीसइ etc	" " " " " 104	Ck 41a
11 जमकु होइ कइ विहु पय जुताउ etc	" " " " " 111	Ck 41b
12 दोहाउडु जि दुदळ पति etc	" " " " " 112	Ck 26
13 सयणा इव चीस य छडु पुव etc	" " " " " 115	?
14 पउममगे कलउक etc	" " " " " 119	Gl 80.
15 सयणा इह चदमिछड पुव etc	" " " " " 171	Ck 7

† This quotation is from that portion of the *सप्तमकार* of *नरियदु* which *VELANKAR* thinks on several grounds, to be spurious. Now the quotation no 2 above expressly gives the name of *वनिन्दु*. This possibly suggests that *नरियदु* had to his credit, besides the *सप्तमकार* a treatise on *सप्तम* metres from which our quotation no 2 as also most of the stanzas of the Gl., onwards from st 78 have been taken.

## ADDITIONS AND CORRECTIONS

### Grammar.

P. 9, foot-note 1: सविह occurs in the *Karpūramāñjarī* also (Grosz's edition, p. 48, l. 19).

P. 17, § 37: For a different and more probable derivation of महि see § 73 (4), p. 40.

P. 22, § 48 ii: ससंमत् and ससंस्वि occur in the *Vasudevahindī* also (Part I, p. 47, l. 12 and p. 40, l. 19; p. 41, l. 17 respectively). Some of these words were formed perhaps analogically: ससंमत्तो as contrasted with असंमत्तो etc.

### Meters.

P. 54 beginning: श्रृंगम (Pr. pp. 297-300) with the scheme 6+4+4+4+8 bears only a superfluous resemblance with our राग. For the former should begin with a long, need not have a caesura after the 11. or 12. mora and should end with an iambic. These features clearly differentiate श्रृंगम from our राग.

P. 59 end: The variant for वगर्दी दोषक: etc. in the व्याख्या on st. 82 (दोषकेन सह अष्टाविंशत्यधिकं शतं गणयन् दोषकेन विना अशीतिमात्राप्रमितमण्डहरनाम चंद्राक्षर छंदः) found in the Ms. N. (not availed for the text-constitution) removes the difficulty. It shows that चंद्राक्षर without the Dohā is called मण्डहरण which appears to be the early form of the मण्डहरछंद of the Gujarati prosody.

### शब्दकोष

#### Pago

- १४ under अ १११ : add '१११'.
- १५ below अक्षय : enter 'अक्षयि १५१ अक्षय'.
- " drop अक्षयैव etc.
- " for "अधि read अहि.
- १६ under "आश्रयण : correct as 'मयवाश्रयण = मदनुपप्रेषा = मदनप्रेषा-कुप'.
- " under ["आ]ण . remove 'Vआण = आ + नी (य. आनी)' to the next entry.
- " under आश्रयण : correct as 'अक्षय = अक्षय'.
- " for आक्षय etc. read 'आक्षय १५५ आक्षय'. Drop the rest.
- " for Vआर read Vआर. Similarly in all cases where the root is given as ending in a consonant.

- " under इहु correct १५२ to १५१  
 " for ईसरखरि read ईसर  
 १५ under उगल्य drop ११८,  
 " below एरिख enter 'एर ११ एरम्'  
 " The four entries below कुनि are to be considered as  
 its sub-entries  
 १८ for कट्ठ etc read 'कट्ठम् २०६ कट्ठा'   
 " for वय etc read 'कत्त ७६, कल्य १६७ वात'  
 " under ववर drop 'वीय ११९'  
 " under वणिग add २१६ वृण'  
 १९ under वेलिब add '(यु वीली)  
 " below उज्जेय enter खजत १९५ = पोतकन'.  
 १०० below वण—वण enter 'गण १४६'  
 " for ववदि etc read 'ववदि ११३' Drop the rest  
 " under वण add १७ after वणिमव  
 " below 'गल enter 'वगल (यु गळु), गव १०६'  
 " under वल्लिय Read गल्लिय for विह  
 " under वुद्धि correct as '[गभीर~वुद्धा]  
 " under वेलगण correct as 'गोव वलिदि १४६ गव गदे'  
 " under वुद्धि read विद् for विद्  
 " ववर Alternatively this can be explained as loc  
 sing of ववर = ववर  
 " under वव correct as वरी १६१'  
 १०१ under वलप Drop the query After 'सल्लप add "Cf.  
 अङ्गपल्लव in पृथग् ३ (1199) वलप (HOS 11, Glossary)  
 Drop the entry 'व २० वद्'  
 १०२ under वलिदि read १५६ for १५५  
 " under वुद्ध read १६० for २६०  
 " correct वप to वलप  
 " under वल read वग for वल etc  
 " under वल्ल after वल्ल add '—ववद्' Correct वल्लति  
 to वल्लव and drop '(वाल्लवलिखद्) and the rest  
 " under वलिज correct वल्लि to वल्लि  
 " under वल्ल make वुद्धि १२३ into a separate entry  
 and add वल्ल to it  
 " under व २१ add '१२२ वव  
 १०३ under ववदि correct 'ववदि' to '(ववदि)  
 " under वव correct as 'गव ४६ वल्ल'  
 " वलि after वलि add १८६  
 " for विद्धि read विद्धि Drop (य)

- ૧૦૩ ચિત્તુ : correct ૧૦૨ to ૨૦૨.  
 ૧૦૪ ચિરોસ : correct as '(નિર્દોષ) દોષખાલ'.
- ૧૦૪ below ચીસાસ : enter 'ચુ ૧૪૧૩'.  
 ૧૦૫ under વત્તમ : correct as 'વત્તમ—જીવિતપારણે (!), Drop 'મહા ગમે'.
- ૧૦૫ under તહિ : read ૫૪ for ૬૪.  
 ૧૦૫ below તુલ્લ : add 'તુરંગ ૧૬૬'.
- ૧૦૫ under દર : read ૨૦ for ૨૮.  
 ૧૦૬ below દર : enter 'દર ૨૮ હિદ'.
- ૧૦૬ under વપર : add 'ધરિય ૧૦૬'.
- ૧૦૬ under ધીર : after ધીલ્લ read ૧૬૬ for ૨૬૬.  
 ૧૦૬ below ધુત : enter 'ધૂત ૧૦૩'ધૂત'.
- ૧૦૬ under ધમ્મ : Drop '(?) પ્રયુક્ત' and add 'પ્રયુક્ત (!)'.  
 ૧૦૬ under પઢહર : change the entry as 'પઢહર ૨૪ પદ-ધર્મ'.
- ૧૦૬ under ધમ્મ ૫૪ : drop '(યુ. વગ માલતી)'
- ૧૦૬ correct વપ્પલ to વપ્પિય.
- ૧૦૬ વધ : drop 'પદિ ૨૮'.
- ૧૦૬ below વઢહ . enter 'વઢિત્તિય ૨૮ પ્રયુક્તિય'.
- ૧૦૭ under વરિયિય : after 'વેપીરત્તારિયમ્' add 'વરિયો ૧૦૭'.
- ૧૦૭ under વઢુત્ત : after વરિયત્ત correct as '[યથા વરિય'.
- ૧૦૭ correct વઢુરિય to વઢુરિય.
- ૧૦૭ under વાલ્લ : enter 'વાહ ૧૫૧ વાલ્લ'.
- ૧૧૧ under વુહ : correct રૂં to રૂં.
- ૧૧૧ under વરુગ : correct રિયિય to રિયિય.
- ૧૧૨ correct રલ્લ to રલ્લ.
- ૧૧૨ remove the entry 'રેય etc.' below 'વરેહ etc.'
- ૧૧૨ under રેય after રેયલિય add '૨૦૪'.
- ૧૧૨ below રેય : enter 'રેય ૨૧ રેલ્યે લિયલ'.
- ૧૧૨ under ર : after રલ્લ add '41, 43, 44 ર'.
- ૧૧૨ under રલ્લિય : correct ૧૫૫ to ૧૫૬.
- ૧૧૨ under રલ્લ : correct 'રલ્લિય' to 'રલ્લ'.
- ૧૧૩ correct રલ્લ etc. as 'રલ્લ ૨૨૨ = રલ્લ'.
- ૧૧૩ under રલ્લિય : correct 'રલ્લ, રલ્લ' to 'રલ્લિય'.
- ૧૧૩ under રલ્લિય : correct as 'રલ્લિય' and remove this entry to p. ૧૦૭ below રલ્લ.
- ૧૧૩ under રલ્લિય : correct રલ્લિય to રલ્લિય.
- ૧૧૩ correct રલ્લિય to રલ્લિય and remove this entry on p. ૧૦૭ below રલ્લ.

- 116 below सल्लिख्यन् - enter 'सल्लेख ५९ खोल'.  
 „ correct सुक्तेव etc. as 'सक्ते १०३ खण्ते'.  
 „ under वसत . drop ११८.  
 „ under वसत : correct 'सहंतिव to सहंतिव and at the end add 'सह २१८'.  
 „ under सादय drop 'सामिन्, (ई. साह)' and add '= संस्कार'.  
 ११८ below रेहंति enter 'लक्षणे ६ (लक्ष्य) = व्याख्यानसाधन'.

Some important variant readings from N. Ms.  
 (referred to in the PREFACE, p. eleven).

**Text** St. 16a बहल for बहल, 20c सुगह for सुगह, 21b अगुह for अगुह, 23b सल्लिखि न for 'सल्लिख, 24b सं for स, 24c पवर्त for पवर्त, 25a पुव for पुव, 25b पवर्त for 'पवर्त', 25c बोद for बोद, 31b वयिक्कि for वयिक्कि The interpolated stanzas given between 31 and 32 are not found in N. So also 38 absent from N. 41d. ॥ for हि, ४३ for सु, आदिपठ for आदिपठ, 44c सुदवच्छ for सुदवच्छ, 45c 'यमिहि for 'यमि, 45d गह्मिहि for गह्मि, 52a सुवत्त for 'सुवत्त, 52c सुवत्त for 'सुवत्त, 53a वीलसी for 'वीलसी, 53c सुगंती for सुगंती, 54a जोरवत्त for जोर, 55b वृद्धि for वृद्धि, 58c तिद्ध for तिद्ध The st. between 64 and 65 is not found in N. The first of the interpolated stanzas between 69 and 70 is given in N as a quotation (उत), while the second is absent. 77b, सुह for सु, 86a समत्त for समत्त, 91b बह्मिन् for 'ब, 91c वत्त, 92a वत्त, 93a वत्त, 98a वि, भवि, 98b सुह, 98c न for न, 100b वत्त for वत्त, 104ab वत्त for 'वत्त, 105c वत्त for वत्त, 106d वत्त for वत्त

**Commentary :** First stanza in the व्याख्या 'सम्पिण्डर for सुनिपुण' The definition stanza of गण in the व्याख्या on 2 : अष्टाष्टासु मत्तसु for अष्टाष्टासु नाप्ये and मिश्रित for मिश्रित on 3 : वपन added after प्रभूत on 4 : अपभ्रंशान्नं कृत्वा for अपभ्रंशान्नं कृत The Definition stanza of रा in the व्याख्या on 19 : सहासेव for सहासेव, सुगिह for सुगिह, वदन् for वदन्, मणत्त for मणत्त The definition stanza of पदवी in the व्याख्या on 20 : वत्त for वत्त, वत्त for वत्त The definition stanza of सुमिह in the व्याख्या on 23 : a वत्त for वत्त, b वत्त for वत्त, c वत्त for वत्त, d वत्त for वत्त The definition stanza of आमाणा in the व्याख्या on 26 : वत्त for वत्त, अमाणा for आमाणा. On 28 पदमवत्त for 'पद वत्तमवत्त. The explanation of the definition stanza of चन्द्रायण in the व्याख्या on 82 : दोषेन सह अष्टाविंशत्यधिक सप्त आद्यानि दोषेन विना अष्टाविंशत्या-प्रसिद्धमप्यहोनाम् चन्द्रायणायन्. etc.

कवि - अब्दुल रहमान - कृत

# स न्देश रा स क

(पं. लक्ष्मीचन्द्रकृत व्याख्या तथा अवचूरिकालंकृत)

कवि-अब्दुल रहमान-कृत

# सन्देश रासक ।

— १ प्रथमः प्रक्रमः । —

रयणायरधरगिरिरुवराइँ गयणंगणंमि रिक्खाइँ ।

जेणऽज्ज सयल सिरियं सो' बुहयणं वो सिवं देउ' ॥ १ ॥

1 C रिक्खाओ 2 B C सिरिया । 3 B त । 4 C बुहियण । 5 A C बुह । 6 C विउ ।

[ पं० श्रीलक्ष्मीचन्द्रकृता टिप्पनकरूपा व्याख्या । ]

॥ ॐ नमो गुरुभ्यः ॥

नत्वा जिन-गुरून् भक्त्या स्मृत्या वाङ्मयदेवताम् ।

वृत्तिं सन्देशरासस्य कुरुते मुनिपुङ्गवः ॥ १ ॥

तस्याद्यां गाथामाह—'ग्रन्थप्रारम्भे जमीष्टदेवताप्रणिधानप्रधाना प्रेक्षाचरतां' मधुतिरित्यौचित्यात् सूत्रस्य प्रथमममस्कारगाथा ।

[ १ ] यथा—'रयण०'—ओ बुघजनाः । स खप्पा'—कर्ता वः—मुष्माकं शियं—माङ्गल्यं ददातु—प्रकरोतु । येन खप्पा' रखाकरधरा गिरिरुवराः<sup>१</sup>, गगनाङ्गणे कक्षाणि<sup>२</sup> चेत्यादि सकलं—समस्तम्, खप्पं—उत्पादि[तम्] इत्यर्थः ॥ १ ॥

— ३-३-३-३-३ — [ अवचूरिका ] — ३-३-३-३-३ —

[ १ ] ओ बुघजनाः ! स मधुतिर्कर्ता वः—मुष्माकं शिवं ददातु । येन खप्पा' रखाकरधरा गिरिरुवरा गगनाङ्गणे कक्षाणि<sup>२</sup> चेत्यादि सकलं—समस्तं<sup>३</sup> सृष्टमुत्पादिजमित्यर्थः ॥

कादसोरितभ्यमाना अष्टपञ्च यथा—

1 भन्यः प्रा० । 2 प्रेयवता । 3 यद्यः । 4 तरः । 5 रिताः । 6 यथा० । 7 चेत्यादि । 8 भद्रा० ।

माणुस्तदिव्वविज्जाहरोहिं<sup>१</sup> 'णहमग्गि सूर-ससिर्विने ।

आएहिं जो णमिज्जइ<sup>२</sup> तं णयरे णमहं<sup>३</sup> कत्तार ॥ २ ॥

पद्याएसि पड्डओ पुज्वपसिद्धो य मिच्छदेसो तिथिं<sup>४</sup> ।

तह विसए सभूओ आरदो मीरसेणत्स ॥ ३ ॥

1 C नह° : 2 B °जइ : 3 A नमह, B णमहु : 4 A °देसो वि B °देसु पि ।

[ टिप्पणकरुवा घ्याख्या ]

[ २ ] तथा च-माणु- -मनुष्य देव विद्याधरैर्मोमार्णे सूर्य-शशिविम्बाभ्यामादितो यो नमस्त्रिषते<sup>१</sup> । ओ नागरिकलोका ! त कर्त्ता नमत ॥ २ ॥

द्वन्द्वालापननेषजभोजनसमये समागमे च रमणीनाम् ।

अनिवारितोऽपि तिष्ठति स सज्जु सखे ! व्यक्तागारिक ॥

पक्षप्रेतेषु स्थानेषु अनिवारित अनिषेधित तिष्ठति स नागरिक<sup>२</sup> प्रोच्यते । येषु केषु स्थानेषु-यद्य कश्चिदालोच करोति, अथवा यत्रौपधादिवाचां क्रियते, तथा भोजनावसरे कस्यापि मेहे न गच्छति । अथवा एकत्र तत्रदेशे, श्रीसमागमे च, वार्त्तासमये, यस्तु अनिषेधितोऽपि तिष्ठति । स चतुरन्वारिको मपति ॥

पदा ( पठद् ) विपुलागाथाछन्दः । अथ गाथासूक्ष्मम्-

पदमो पक्षहन्तो, मीनो अग्ररसेहिं नायव्यो ।

जह पदमो तह तीव्रो, दह पचवि[ह]सिया गाहा ॥

तत्र गाथाछन्दसि प्रथमपदं<sup>१</sup> द्वादशमातृकम्, द्वितीय पदं अष्टादशमातृकम्, तृतीय द्वादशमातृकम्, चतुर्थ पञ्चदशमातृकम् । एव सर्वत्र द्वयम् ।

[ ३ ] अमीष्टदेयतानमस्कारमुक्त्वा कवि स्वदेशादिसूक्ष्ममाह पद्याएसि- -प्रतीक्या-पश्चिमदिशि, प्रभूतः पूर्वेप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र विषये 'आरदो' देशीत्या[व] तन्नुपायो मीरसेणत्स समूह-उत्पन्न ॥ ३ ॥



[ अन्वयार्थ ]



[ २ ] मनुष्यदेवविद्याधरैर्मोमार्णे सूर्यशशिविम्बाभ्यामादितो ओ<sup>१</sup> नागरिकपते<sup>२</sup> ओ नागरिकपते<sup>३</sup> ओ नागरिकपते<sup>४</sup> नमत ॥

द्वन्द्वालापननेषजभोजनसमये समागमे च रमणीनाम् ।

अनिवारितोऽपि तिष्ठति स सज्जु सखे ! व्यक्तागारिक ।

[ - A. स्वशशिवि नागरिकपतेपरि टिप्पणी । ]

[ ३ ] कविः स्वदेशादिसूक्ष्ममाह-प्रतीक्या-पश्चिमायां, प्रभूत-प्रधान पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र आरदो देशीत्या तन्नुपायो मीरसेणत्स<sup>१</sup> समूह-उत्पन्न ॥

1 नमस्त्रिषते । २ अती° : 3 °दह° : 4 वे । 5 °छन्दे । 6 नमः । 7 °तेकात् ।



तद् तणओ 'कुलकमलो' पाइयकब्बेसु गीयविसयेसु ।

अद्दहमाणपसिद्धो 'संनेह्यरासयं रइयं' ॥ ४ ॥

पुव्वच्छेयाण णमो' सुकईण 'य सदसत्थकुसलाण ।

'तियलोए सुच्छंदं' जेहिं कयं जेहिं' णिदिट्ठं ॥ ५ ॥

"अधहट्ठय-सकय-पाइयंमि" पेसाइयंमि" भासाए ।

लक्खणलंदाहरणे "सुकइचं भूसियं" जेहिं ॥ ६ ॥

1 A. इडि° । 2 A. पाइय° । 3 C. विसएसु । 4 B. अनेहत°; C. संनेहइ° । 5 A. रईयं । 6 B. नमो । 7 C. एव इ । 8 A. विडि° । 9 C. सुच्छंदं । 10 B. जे निदिट्ठं । 11 B. अधहट्ठय-सकय पाइयं पेसाइयाण । 12 A. एवायं च । 13 C. पेसाइयायं । 14 C. सकयितं । 15 C. भूसियं ।

### [ दिव्यनककथा व्याख्या ]

[ ४ ] तस्य-मीरस्य तनयः, कुले कमल इव कुलकमलः, प्राकृतकाव्येषु गीतविषयेषु, प्रसिद्धः-लघुरेखाः 'अध्वल रहमान नामा अभूत् । तेन सन्देशानां' रासका' नामाऽपभ्रंशप्रस्थाः कृतः ॥ ४ ॥

[ ५ ] कविः स्वस्वरूपमुक्तयाऽनौखले [ न ] पूर्वकवीन् नमस्कारपूर्वकं व्याघर्षण-साह- 'पुष्पछेपाण' - पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यश्छेकेभ्यः कविभ्यश्च शब्दशास्त्रकुशलेभ्यः । यैस्त्रिलोके = स्वर्ग-मृत्यु-पातालरूपे । ख(सु)च्छन्दम्-ख(सु)छन्दो विद्यते यस्मिन् तत् ख(सु)च्छन्दं शास्त्रं कृतम् । यैश्च निर्दिष्टं सो(शो)धितमित्यर्थः । अतः कविभिः कृतं पण्डितैः सो(शो)धितम् ॥ ५ ॥

[ ६ ] अपभ्रंश-संस्कृत-प्राकृत-वैशाखिकादिचतुर्भिर्भाषाभिः, यैः कविराजं कृतम्, लक्षण-छन्द-व्यामरणाभ्यां तस्य विभूयितम्, तेभ्यो नमः ॥ ६ ॥



### [ अवतारिका ]



[ ४ ] तस्य-मीरसेनस्य तनयः कुलकमलः प्राकृतकाव्ये गीतविषयेषु मोगेषु च प्रसिद्धो लघुरेखो गम्बुल रहमानोऽभूत् । तेन सन्देशरासकं [ भाग ] भाष्यं कृतम् ॥

[ ५ ] पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यः शब्दशास्त्रकुशलेभ्यः । त्रिलोके यैः सुच्छन्दभाष्यं कृतम् । यैश्च निर्दिष्टं, 'सोधितं, प्रवर्धयितम् ॥

परिदत्त-कव्यो[रि]वदं कृतं मयूरेण यथा-

सूरीमानीपती पूर्णं, पूर्णचन्द्रविभागे । कवये पाणधराय, चण्डिकाय च दागिन्दे ॥ १ ॥

[ ६ ] अपभ्रंश-संस्कृत-प्राकृत-वैशाखिकादिचतुर्भिः भाषाभिः कृतम् । लक्षण-छन्द-व्यामरणाभ्यां विभूयितं मयिदत्तं च ॥

1 रेपः । 2 संदेश° । 3 रासकं । 4 अंशः । 5 यैः । 6 रासकं । 7 सोधितं ।

ताणऽपु कईण<sup>१</sup> अम्हारिसाण<sup>२</sup> मुइसदस्त्यरहियाण ।  
 लखणछंदपमुकं<sup>३</sup> कुकवित्तं को पसंसेइ ॥ ७ ॥  
 अहवा ण इत्यं<sup>४</sup> दोसो जइ उइयं ससहरेण<sup>५</sup> णिसिसमए<sup>६</sup> ।  
 ता किं ण हु जोइच्चइ मुअणे रयणीसु<sup>७</sup> जोइक्खं ॥ ८ ॥  
 जइ<sup>८</sup> 'परहुएहि' रडियं सरसं<sup>९</sup> 'मुमणोहरं' च तरसिहरे ।  
 ता किं मुवणारूढा मा काया करकरायंतु ॥ ९ ॥  
 तंतीवायं<sup>१०</sup> 'णिसुयं' जइ किरि करपल्लवेहि अइमहुरं ।  
 ता 'महलकरडिरवं' मा मुम्मउ<sup>११</sup> 'रामरमणेसु' ॥ १० ॥

1 A C 'कई' 2 C 'मुअ' 3 B 'मुक' 4 B C 'अपि' 5 A C 'णिसिसम' 6 B 'समये' 7 A 'रणेय', C 'रणेय' 8 C 'कोइके' 9 C 'पर', 10 B 'पल्लवे' 11 A 'मुमणे' 12 A C 'णिउये' 13 A 'यल्लि' 14 C 'मुमउ' 15 A 'रणेय' ।

[ दिग्गजकथा व्याख्या ]

[ ७ ] तेषां सत्कवीनाम्, भव-पथात्, असाहसनां कवीनाम्, श्रुति-शब्द-शास्त्ररहितानां कवित्वम्, लक्षण-कण्ठोभ्यां प्रमुक्तम्, कः प्रशंसयति ?-अपि तु न कोऽपि ॥ ७ ॥

[ ८ ] तर्हि मा कुर्वीतदर्थमाह-‘अहं व०’-अथवा ‘इत्युपायान्तरस्मरणे, मात्र दोषः । यदि ‘राशयरेण-चन्द्रेण मिश्रि उदितम्, तर्हि रजनीषु मु(म)यने-गृहे ज्योतिष्कं दीपः किं न द्योतते’?, अपि तु द्योतते ॥ ८ ॥

[ ९ ] परभूतानि:-कोटिकाभिः यदि सरसं मुमनोह[रं] यथा भवति तथा तरसिहरे(शिपरे)रदितम्, तर्हि मु(म)यणा(न)रूढाः गृहपति(ल)भिस्त्रिधा । काका मा करकरायन्तु-करकर इति शब्दं मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥ ९ ॥

[ १० ] यदि तन्त्री-वीणावादिष्वम्, किञ्च इति सर्वभावनायाम्, करपल्लवैः-हस्ताङ्गुलीभिः धादितं नितरां श्रुतम्, तर्हि सर्वलकरटिवादिने राम(म)रमणी- (ने)षु-स्त्रीस्त्रीदास्यु, मा भूयतां ?, अपि तु भूयताम् ॥ १० ॥

ॐ नमः शिवाय

[ अथपुनिका ]

ॐ नमः शिवाय

[ ७ ] तेषां कवीनाम्, भव-पथात्, श्रुतिशब्दशास्त्ररहितानां कवित्वम्, लक्षण-कण्ठोभ्यां प्रमुक्तं कवित्वं कः प्रशंसति ?, अपि तु न कोऽपि ॥

[ ८ ] तर्हि मा कुर्वीतदर्थमाह-अथवेत्युपायान्तरस्मरणे, मात्र दोषः । यदि राशयरेण मिश्रयित तर्हि रजनीषु ज्योतिष्कं दीपं मु(म)यने गृहे किं न द्योतते ?, अपि तु द्योतते ॥

[ ९ ] यदि परभूतानि:-कोटिकाभिः सरसं-मुमनोहरं यथाऽऽभिप्रेतरेरदितम्-रामिरणम्, तर्हि किं मु(म)यणारूढाः काका मा करकरायन्तु ?, [ अपि तु करकरायन्तु ] कलात् वारयति ॥

[ १० ] तन्त्री-वीणावादं श्रुत्वा यदि चेत् करपल्लवैस्त्रिधा, तर्हि सर्वलकरटिवादिने रामरमणे-विशेषरेण रामरमणे-स्त्रीस्त्रीदास्यु मा भूयताम् ?, अपि तु भूयताम् ॥

1 इत्ये० 2 यल्लि० 3 योवते 4 परी० 5 मुसतं ।

जइ मयगलु<sup>१</sup> मउ झरए<sup>२</sup> 'कमलदलबहलगंधदुपिन्धो ।

जइ 'अइरावइ मत्तो ता सेसगया म मचंतु<sup>३</sup> ॥ ११ ॥

जइ अत्थि पारिजाओ बहुविह<sup>४</sup> गंधदुकुसुम<sup>५</sup> आमोओ ।

कुछइ सुरिंदभुवणे ता सेसतरु म फुलंतु ॥ १२ ॥

जइ अत्थि णई<sup>६</sup> गंगा तियलोए णिच्चपयडियपहावा ।

बच्चइ साथरसमुहा<sup>७</sup> ता सेससरी म वचंतु<sup>८</sup> ॥ १३ ॥

जइ सरवरंमि विमले सूरै<sup>९</sup> उइयंमि विमसिआ<sup>१०</sup> णलिणी<sup>११</sup> ।

ता किं वाडिविलग्गा मा<sup>१२</sup> विअसउ<sup>१३</sup> तुंभिणी कहवि<sup>१४</sup> ॥ १४ ॥

1 B मयगलु; C मङ्गल । 2 A झरए; B झरल । 3 B मचंतु । 4 B मचंतु । 5 A बहुविहं; C कुसुम । 6 A ओई; B ओई; C ओई । 7 A ओई; B ओई; C ओई । 8 B मचंतु; 9 C मचंतु; 10 B सूरै उवयंमि; C सूरै उवयं । 11 B विमसिआ, C विमसिआ । 12 B C मचिणी । 13 B व । 14 C विहसउ । 15 B कहवि ।

### [ टिप्पणिकरान व्याख्या ]

[ ११ ] यदि मतङ्गजः—दिग्गतो मयं सरति, कीदृशः कमलदलप्रचुरगन्ध-  
दुग्धैः । अन्यच्च—यदि पेरारवणो मत्तो भवति, तर्हि शेषा<sup>१</sup> गङ्गा मत्ता न  
भवति, अपि तु भवत्येव ॥ ११ ॥

[ १२ ] यदि पारिजातो बहुविह(ध)गन्धादपकुसुमामोदोऽस्ति, अन्यच्च—सुरेन्द्र-  
भवनं प्रफुल्लति, तर्हि शेषतरवः किं न फुलन्तु, अपि तु फुलन्तु ॥ १२ ॥

[ १३ ] यदि गङ्गा नाम नदी अस्ति, त्रिलोके त्रिलं प्रग(क)दितप्रभावा, सागरम्-  
समुद्रं सरति, तर्हि शेषाः सरितः सागरं किं मा सरन्तु, अपि तु सरन्तु ॥ १३ ॥

[ १४ ] यदि विमले सरसि-सरोवरे, सूर्योद्गमे कमलिनी विकसिता, तर्हि  
वृत्तिविलग्गा तुम्बिनी यक्षी किं मा विकसन्तु ? ॥ १४ ॥



### [ व्यवहारा ]



[ ११ ] यदि मतङ्गजः—दिग्गतः कमलदलबहलगन्धदुग्धैः [ मयं ] सरति, अन्यच्च—पेरारवणो-  
पेरारवणो मत्तो भवति; तदा शेषगङ्गाः किं मयं मा सरन्तु—मा भवन्तु, अपि तु भवन्तु ॥

[ १२ ] यदि पारिजातोऽस्ति, कीदृशः ? बहुविधगन्धादपकुसुमामोदः, सुरेन्द्रभु(व)वणे  
प्रफुल्लति, तर्हि शेषासरवणे मा फुलन्तु, अपि तु फुलन्तु ॥

[ १३ ] यदि गङ्गा नाम नद्यस्ति, सा त्रिलोके प्रकटितप्रभावा सागरसंमुखा भवति; तर्हि  
शेषसरवणे मा भवन्तु, अपि ॥ भवन्तु ॥

[ १४ ] यदि विमले—विमलीये सरसि सूर्योद्गमे कमलिनी विकसति तर्हि वृत्तिविलग्गा तुम्बिनी  
यक्षी किं मा विकसन्तु, अपि तु विकसन्तु ॥

जइ भरहभावछंदे<sup>१</sup> णच्चइ<sup>२</sup> णवरंग<sup>३</sup>चंगिमा तरणी ।  
 ता किं गामगहिह्ली तालीसहे ण णचेइ<sup>४</sup> ॥ १५ ॥  
 जइ बहुलदुद्धसंमीलिया<sup>५</sup> य<sup>६</sup> उल्लइ<sup>७</sup> तंदुला खीरी ।  
 ता कणकुक्कससहिआ रव्वडिया मा दडव्वडउ ॥ १६ ॥  
 जा जस्त कव्वसत्ती सा तेण अलज्जिरेण<sup>८</sup> भणियव्वा ।  
 जइ चउमुहेण भणियं ता सेसा<sup>९</sup> मा भणिज्जंतु<sup>१०</sup> ॥ १७ ॥

णत्थि तिहुयणि जं च<sup>११</sup> णहु<sup>१२</sup> दिहु<sup>१३</sup>,  
 तुम्हेहिं वि<sup>१४</sup> ज न सुउ<sup>१५</sup> विअडवंषु मुच्चंडु सरसउ ।  
 णिसुणेविणु को रहइ, ललियहीणु मुक्खाह<sup>१६</sup> फरसउ<sup>१७</sup> ।

१ C भविउदे । २ A नक्ख । ३ B C नवरंगि । ४ C णचिइ । ५ A संमिलिया ।  
 ६ B C य । ७ C उल्लइ । ८ C अलज्जरेण । ९ A धव्वजरेण । १० B C  
 देसकइ । ११ B भणियव्वी । १२ B वि । १३ C दिहु । १४ A तुम्हे वि ।  
 १५ तुल । १६ C मुक्खाह । १७ B फरसउ । A फरसिउ ।

[ टिप्पणकरणा व्याख्या ]

[ १५ ] यदि भरह(त)भावच्छन्दसा नवरङ्गचङ्गिमा-नूतनपर्यम्पधाना  
 नायिका वृत्त्यति, तर्हि ग्रामीणपटु वल्लीशब्दे न वृत्त्यतु । अपि तु वृत्त्यतु ॥ १५ ॥

[ १६ ] यदि प्रचुरदुग्धेन सम्मिलिता तन्दुलाना खीरी उल्लसति, तर्हि धान्य-  
 कणतुपयुक्ता रव्वडिका मा दडव्वडउ-मा शब्द करोतु ॥ १६ ॥

[ १७ ] साध्यमाह-‘जा जस्त कव्व-’या वक्ष्य कान्येन शक्ति, सा तेन लज्जा  
 मुक्खा भणितव्या । यदि चतुर्मुखेन-ब्रह्मण्य भणितम्-चत्वारो वेदाः कृता, तर्हि  
 रोषा कपपो मा कवित्य कुर्वन्तु ॥ १७ ॥

[ १८ ] कवित्वकरणे आत्मान मोस्ताह आत्मग्रन्थस्य अनाय रसणीकव्य दर्शयच-



[ अववृत्तिः ]



[ १५ ] यदि भरहभावच्छन्दसा नवरङ्गचङ्गिमा वल्ली वृत्त्यति, तर्हि ग्रामपण्डित वाटीशब्देन  
 किं न वृत्त्यतु । अपि तु वृत्त्यतु ॥

[ १६ ] यदि प्रचुरदुग्धसंमिलिता तन्दुलाना खीरी उल्लसति, तर्हि धान्यकणतुपयुक्ता रव्वडिका  
 किं मा दडव्वडउ-मा शब्द करोतु । अपि तु करोतु ॥

[ १७ ] साध्यमाह-‘जा जस्त कव्व-’या वक्ष्य कान्येन शक्ति सा तेन लज्जा मुक्खा  
 भणितव्या । यदि चतुर्मुखेन-ब्रह्मण्य भणितम्-चत्वारो वेदाः कृता, चत्वारो कवयः किं कवित्व  
 मा कुर्वन्तु । अपि तु कुर्वन्तु ॥

[ १८ ] कवित्वकरणे आत्मान मोस्ताह आत्मग्रन्थस्य अनाय रसणीकव्य दर्शयच, अनौदये-

तो<sup>१</sup> दुग्गच्चिय<sup>२</sup> ठेअरिहि<sup>३</sup> पत्तहि<sup>४</sup> अलहंतेहि<sup>५</sup> ।

आसासिज्जइ कह कह वि<sup>६</sup> सहवत्ती रसिएहि<sup>७</sup> ॥ १८ ॥

णिअकविच्चह विज्ज<sup>८</sup> माहप्प<sup>९</sup>,

पंडित्तपवित्थरणु<sup>१०</sup> मणुजणंमि कोलियपयासित<sup>११</sup> ।

कोउहलि भासिअउ सरलभाइ<sup>१२</sup> संनेहरासउ<sup>१३</sup> ।

तं जाणिवि णिमिसिद्धु खणु<sup>१४</sup> बुहयण<sup>१५</sup> करवि सणेहु<sup>१६</sup> ।

पामरजणथूलक्खरहि जं रइयउ<sup>१७</sup> णिसुणेहु ॥ १९ ॥ [खुच्छन्दः ।]

\*

1 B ता । 2 B योगः । A योगेविय<sup>२</sup> । 3 A पुणिहि । 4 B रहव । 5 O सरसिपहि । 6 A 'कविचित्तिय' । 7 C माहप्पु । 8 B पविमिरपल्लु ; C पविताल्लु । 9 O काडिम<sup>९</sup> । † 'मणु मुणेवि किंचिय पयासित'—एतादृशः B स्थितः पाठः । 10 B 'भाइ' । 11 B 'संनेहरा' । ‡ नोपलभ्यते C आदत्ते पंथितरियम् । विपिरप्रमादेन पठिता प्रतिनाति । 12 'तुहिल्लइ गय खइ खणु' एवम् : B पाठः ; 'तं जाण य निमिसिद्धु खणु'—एतादृशः C पाठः । 13 B O इहियण । 14 C णिमेहु । 15 O रइयउ ।

[ टिप्पनकल्पा व्याख्या ]

नौजस्येन कर्षीनाह—'णत्थि तिहुयणि'—भो कथयः । त्रिभुवने तस्मात्ति, यद् युष्माभिर्न दष्टम्—न ज्ञातम्, अन्यच्च न श्रुतम्—नाकार्णितम् । अतः स्वर्ग्यविशेषज्ञानात् । युष्मत्कृतं विकटपञ्चविशेषः (पं) खुच्छन्दसं सरसं श्रुत्वा, अस्माकं मूर्खानां विरसितं प्राकृतं काव्यम्, छलितहीनम्—लासित्यवर्जितं [कः] भोष्यति ? अपि तु न कोऽपि । तर्हि अग्रे कथं प्रवृत्तिः ? । तद् दृष्टान्तेनाह—यथा दुर्गतेर्दंष्ट्रिदोषद्वये-इलेके, पत्राणि—नागवाहीदलानि, अल[म]मानैः पर्यतादौ घट्टमो(मू)ल्यत्वात्, स(श)तपत्रिका आस्वापते, तथा मम काव्यमपि पठिष्यन्ति ॥ १८ ॥

[ १९ ] ततः प्राश्नलिङ्गं, निजग्रन्थप्रवणार्थं पण्डितानाह—'विमरुत्ति'—भो पुण्य-जनाः ! निःशब्दं यथा खणं तूष्णीकियताम्<sup>१</sup> । अन्यच्च—यत् पामरेण स्पृष्टाक्षरैः—दांष्टर्यमैः रचितम्, तत् श्रेष्ठं कृत्यं शृणुत । कीदृशं निजकवित्वविद्याया महात्म्यं प्रभावरूपम्, आत्मानुमानेन पाण्डित्यप्रविस्तरणम् । कथं प्रकाशितम् ?—मनसि

—१९—१९—१९—

[ सवगूरिण ]

—१९—१९—१९—

नाह—भोः कथयः ! त्रिभुवने तस्मात्ति त्र्युष्माभिर्न दष्टम्<sup>२</sup>—न ज्ञातम्, यत् न श्रुतम् । [तुष्मकृतं] विकटपञ्चविशेषं श्रुत्वा, अस्माकं मूर्खानां स्पृष्टं—कृतं काव्यं छलितहीनं श्रुत्वा कः स्वासति—पुनः कः श्रोष्यति ? अपि तु न कोऽपि । श्रेष्ठे कथं प्रवृत्तिस्तद् दृष्टान्तेनाह—यथा दुर्गतेर्दंष्ट्रिदोषद्वये, पत्राणि नागवाहीदलान्यल्पमानैः, पर्यतादौ शतपत्रिका ५३स्वापते तथा मम काव्यमपि पठिष्यन्ति ।

1 एष्णीकपता । 2 सिंह ।

संपडित' ॥ सिक्खइ कुइ समत्थु,  
तसु कहउ विबुह संगहवि हत्थु' ।  
पंडितह मुक्खह मुणहि भेर,  
तिह' पुरउ पढिव्वउ ण हु वि एउ ॥ २० ॥

1 B उपट्ठि । 2 C विहत्थु । 3 B C उह ।

[ शिष्यवचनस्य व्याख्या ]

किमपि ज्ञात्वा प्रकाशितम् । कौतुहलेन यापितम् । पुनः कथं ?-छरत्तभाषेन ।  
सन्देश(श)रासकं नाम । रङ्गच्छन्दः । तत्तत्क्षणम्-

आसु विवरणि हुंति पय पंच,

पढमं निव पंनह, वीव चारि गारह निरुद्ध ।

तह तीयइ पंचदह, रङ्गमेउ जाणउ सु सुद्ध ।

करहिणि मोहिणि मियनवणि, रासासेण मुण्डि ।

अंतिहिं दोहउ वसु हवर, कवि नंदहु भणंति ॥

यस्य प्रस्तारे जादौ पञ्चदश-पञ्चदश-पञ्चदश-पञ्चदश-पञ्चदशमात्रिकाणि  
भणन्ति पञ्च पदानि । प्रान्ते दोषकः । इति रङ्ग[ल]क्षणम् । दोषकलक्षणमग्रे  
कथयिष्यति ॥

[ २० ] ततः प्राञ्जलिर्निजग्रन्थमवधार्य पण्डितानाह । ततो ग्रन्थपठनस्य  
शिष्या(क्षा)माह-‘संपडितं श्रु’-कोऽपि समर्थः-प्रज्ञायान्, सम्प्रतितं-प्रसङ्गा-  
गतम्, इदं(मं) सन्देशरासकं पठति, तस्य सन्देशकविदो हस्तं गृहीत्वा भणामि ।  
ये जनाः पण्डितानां मूर्खानां चान्तरं जानन्ति, तेषां पुर[त] यस्य सन्देशरासको  
नाम न पठितव्यः । यतस्ते महान्तः पण्डिताः । पञ्चडीछन्दः । तत्तत्क्षणम्-

—०—०—०—०—०—

[ कथनप्रारम्भ ]

—०—०—०—०—०—

[ रङ्गच्छन्दो यथा- ] जासु विवरणि हुंति पय पंच,

पढमं निव पनह य, वीव चारि गारह निरुद्ध । तह तीयइ ववर, रङ्गमेउ जाणउ सु सुद्ध ।

करहिमोहिणि मियनवणि रासासेण मुण्डि । अंतिहिं दोहउ विव हवर कवि नंदहु भणंति ॥

मत्ताः प्रखर भादौ पञ्चदशकादशपञ्चदशमात्रिकाणि पञ्च पदानि, प्रान्ते च दोषक इति रङ्गच्छन्द-  
णम् । दोषकलक्षणमग्रे कथयिष्ये ॥

[ १९ ] एतः प्राञ्जलिर्निजग्रन्थमवधार्य पण्डितानाह-‘सो सुपण्डितः । खेहं श्रुत्वा निजकवि-  
विद्याया माहात्म्यं प्रभावकदममयानुमानेन पण्डितव्यवित्सारज मनुष्यलोके कीटिकेन मनुष्याणाम्  
(‘येन) प्रकाशितं कौतुहलमापितं सरत्तभाषेन वाग्वरणेन श्रुत्वेन हतं सन्देशरासकं नाम  
कविचरुक्षण निःशब्दं कोकाहं विहाय वृणुत ॥

[ २० ] ततो ग्रन्थपठनशीलस्य शिष्यामाह-‘सः कोऽपि समर्थः-प्रज्ञायान्, सम्प्रतितं-प्राप्तमिदं  
शास्त्रं पठती तस्य सुपण्डितस्य हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खानामन्तरं  
कुर्वन्ति-जानन्ति तेषां पुरत एव न पठितव्यः । यतस्ते महान्तः पण्डिताः ॥

णहु. रहइ बुहा कुकविचरोसि,

अबुहत्तणि<sup>१</sup> अबुहह णहु पवेसि<sup>२</sup> ।

जि ण मुक्ख ण<sup>३</sup> पंडिय मज्झयार,

तिह<sup>४</sup> पुरउ पढिब्बउ सव्ववार ॥ २१ ॥ [पद्दडीछन्दः।]

अणुराइयरयह<sup>५</sup> कामियमणह<sup>६</sup>,

मयणमणह<sup>७</sup> पहवीवयरो ।

विरहणिमइरइउ<sup>८</sup> सुणहु<sup>९</sup> विसुइउ,

रसियह<sup>१०</sup> रससंजीवयरो<sup>११</sup> ॥ २२ ॥

1 B अबुहत्तणि<sup>१</sup> अबुहह<sup>२</sup> । 2 C पवेसि<sup>२</sup> । 3 B O न । 4 O तह । 5 A कामीय<sup>५</sup>  
O O मयह<sup>६</sup> । 7 O मयह<sup>७</sup> । 8 C मयह<sup>८</sup>, B मयह<sup>८</sup> । 9 A सुणह<sup>९</sup> । 10 B रसीयरो<sup>१०</sup>  
O संजीवयरो<sup>११</sup> ।

[ विष्णुकव्या व्याख्या ]

सौख्यसमयज जहिं पउ दीसइ, अक्खरगणु न किं पि सलीसइ ।

पापउ पापउ अमकविमुइउ, पद्दडियह इहु छंडु पसिइउ ॥

चत्वार्यपि पदानि षोडशमात्राणि । आचार्ये यमकम्, उच्चचार्ये यमकम् । एवं सर्वत्र होयम् ॥ २० ॥

[ २१ ] तद्धेतुमाह—‘णहु रहइ’—बुधा मरुते काव्ये कृतिविरिते, न तिष्ठन्ति—  
न मनः कुर्वन्ति । अबुधत्वेन—अबुधास्तत्राप्रवेक्षिनः । ये न मूर्खाः, न पण्डिताः,  
किन्तु मध्यस्थाः, तेषां पुरतः सर्वदेयं पठितव्यः ॥ २१ ॥

[ २२ ] ग्रन्थस्य शुभाभिप्राय—‘अणुराइय’—अनुरागिणां सर्वे शास्त्रविदां रतिगृहं  
रसविज्ञानम्, सानुकाराणां मनोहरम्, मदनमनस्कृतं यवोदीपकरम् । विरहि-  
णीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्, विशुद्धं ज[न]ाः शृणुत ॥ २२ ॥

ॐ नमः शिवाय

[ अन्तर्पूरिका ]

ॐ नमः शिवाय

पद्दडीछन्दो यथा—

सौख्यसमयज जहिं पउ दीसइ, अक्खर गणु न किं पि सलीसइ ।

पापउ पापउ अमक विमुइउ, पद्दडीयह इह छंड विमुइउ ॥

चत्वारोऽपि पदाः षोडशमात्रिकाः । आचार्ये उच्चचार्ये च यमकम् ॥

[ २१ ] तद्धेतुमाह—बुधा मरुते काव्ये न तिष्ठन्ति—न मनः कुर्वन्ति, अनुधत्वेन, नानुवासात्  
प्रवेक्षिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदेयं पठितव्यः ॥

[ २२ ] ग्रन्थस्य शुभाभिप्राय—अनुरागिनी(णां) रतिगृहम्, कानुकाराणां मनोहरम्,  
मदनमनस्कानां यवोदीपकरम्, विरहिणीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्,  
करम्, नो जनाः शृणुत ॥

अङ्गेहिण<sup>१</sup> भासित, रद्मइवासित,  
 सवणसकुलियह<sup>२</sup> अमियसरो ।  
 लइ<sup>३</sup> लिहइ<sup>४</sup> वियक्खणु, अत्यह लक्खणु,  
 सुइसंगि<sup>५</sup> जु<sup>६</sup> विअङ्कनरो<sup>७</sup> ॥ २३ ॥ [डुमिलाछन्दः ।]

1 C आगेह । 2 B सुवणि विव, C सुवणि अहि । 3 C लह । 4 A C लहइ ।  
 5 C संगि । 6 C A जु । 7 A B विअङ्क ।

[ दिव्यनकरा व्याख्या ]

[ २३ ] पतोऽतिकेहेन भाषितम्, रतिमतिभासितम्, कर्षेष्टकुस्यो यथाऽ-  
 नृतम् । अन्यथा-विचक्षणो लप-भावे लिखति जानाति । अन्यथा-अर्थलक्षणं स  
 एव धेत्ति, यः सुरतिसङ्गे विदग्धो भवति, नापरः । डुमिलाछन्दः । तत्तत्क्षणं  
 यथा-

डुमिलाहि यवासिण, मत्त विसेसिण, दोहिं तहि चिय च्यारि भणू ।  
 मण मत्त बचीस वितीसयमेळ (!) अट्टय अय ठवेस गणू ॥  
 गय अल मिलिज्जद, सोइ ठविज्जद, तं पुण जाणि य मंति करी ।  
 करि जमकु विसाङ्ग, पाइण पाइण, सुट्टु वि छंडु विभंजि परी ॥

॥ इति श्रीदेवन्दरायिण्य द्यौः भोक्तृगीतविरचिताया सदैवरासकराया प्रथमः प्रक्रमः ॥

[ अवधूतिका ]

[ २३ ] पतोऽतिकेहेन भाषितम्, रतिमतिभासितम्, कर्षेष्टकुस्यो यथाऽनृतम् । अन्यथा-  
 एवसाधनलक्षणं ॥ एव विचक्षणो लप-भावे लिखति-जानाति, वा सुरतिसङ्गे विदग्धो  
 भवति, नापरः ॥

[ डुमिला छन्दो यथा- ] डुमिला वि प० ॥



## — २ द्वितीयः प्रक्रमः —

विजयनयनरुहः कावि वररमणिः,

उत्तंगथिरथोरथणि<sup>१</sup>, 'बिरुडलक' धयरुपउहर ।

दीणाणण पहु णिहइ<sup>२</sup>, 'जलपत्राह' पवहंति 'दीहर' ।

विरहग्गिहि<sup>३</sup> 'कणयंगितणु' तह 'सामलिमपवत्तु'<sup>४</sup> ।

णज्जइ<sup>५</sup> 'राहि' विडंविअउ<sup>६</sup> 'ताराहिवइ' सउत्तु<sup>७</sup> ॥ २४ ॥

फुत्तइ लोयण रुवइ<sup>८</sup> 'दुक्खत्त'<sup>९</sup>,

'धम्मिल्लउमुक्कमुह'<sup>१०</sup>, विज्जंभइ<sup>११</sup> 'अरु अंगु'<sup>१२</sup> मोडइ ।

विरहानलि संतविअ<sup>१३</sup>, ससइ दीह करसाह<sup>१४</sup> तोडइ ।

1 A रमणि; B तरुणि । 2 C 'ओह'; B गोरपण । 3 A रुहइ; B विरह<sup>३</sup> । 4 B निहइ; C निहय । 5 C जल जल<sup>५</sup> । 6 B पवइत । 7 C कणयगि<sup>७</sup> । 8 A सामलउ; C सामलिव । 9 C पवत्तु । 10 A निज्जइ । 11 B तह । 12 C विडंविओ<sup>१२</sup> । 13 C सवत्तु । 14 B रुवइ; C रुवइ । 15 B दुक्खत्त । 16 C धम्मिल्लो । 17 C मुह । 18 B रु; C निव<sup>१८</sup> । 19 A अंग । 20 A सतवीअ । 21 C 'सास' ।

[ द्वितीयकस्या व्याख्या ]

[ २४ ] अथ कथास्वरूपमाह—'विजयनयनरुहः'—'विक्रमपुरात्' काचिद् वरनाहः (वि)का उच्चस्विरुह-रुपलकुचा अमरीमप्यमप्या धार्तराष्ट्र-राजहंस-गतिर्विर-हिणीत्याद् दीनानना । नेत्रयोर्दीर्घमरं जलप्रपादं प्रवहन्ती परदेशगते पतिं पश्यति । तथा कनककृत्या विरहाग्निना तनुं नारीरं स्वप्नमिमाप्रपन्नम्, कथिः कथयति—मन्ये ताराधिपतिश्चन्द्रः । सम्पूर्णं राहुणा विडम्बितो द्रस्त इति ॥ रुज्जइ<sup>५</sup> ॥ २४ ॥

[ २५ ] तस्या विरहावस्थां व्याख्यानमाह—छोचने—'फुत्त'—उत्कुंसति दुःखार्त्ता रोदति । धम्मिल्लोन्मुक्कमुखा निज्जमति । अङ्गं मोटयति । विरहानल-



[ अवचरीषा ]



[ २४ ] विक्रमपुरात् काचिद् वररमणिका उच्चस्विरुह-रुपलकुचा अमरीमप्यमप्या धार्तराष्ट्र-गतिः, विरहिणीत्याद् दीनानना, नेत्रयोर्दीर्घमरजलप्रपादप्रवहन्ती परदेशगतं मधुं पश्यति । पुनः कीदृशी—तथा कनककृत्या तथा स्वप्नं प्रपन्नम्, यथा क्षयते ताराधिपतिः सम्पूर्णं विर-म्बितो राहुणा—प्रल इति ॥

[ २५ ] तस्या विरहावस्थां व्याख्ये—छोचने उत्कुंसति, दुःखार्त्ता रोदति, धम्मिल्लमुखा, मुखे निज्जमति, अङ्गं मोटयति, विरहानलसंवेगः कसति, कण्ठासाक्षोद्यति । यत् मुग्धया विर-

इमं मुद्धहं विलवंतियह महि चलणेहि छिहंतु ।

अद्दुड्डीणउ तिणिं पहिउ पहि जोयउ पवहंतु ॥ २५ ॥ [रु०]

तं जिं पहियं पिक्खेविणु पिअउळंसिरियं,

मंथरगय सरलाइविं उचावलि चलियं ।

तह मणहर चळंतिय चंचलरमणभरिं,

छुडविं विसियं रसणावलि किंकिणिरवपसरिं ॥ २६ ॥

1 A इह । 2 C मुद्ध B मुद्धह । 3 C छिहंतु । 4 A छ, C त । 5 C ज ।  
6 A पहिउ । 7 B पिण । 8 A उळिखिरीप C उळिखिरिय । 9 A सरलाविम ।  
10 A पळिअ । 11 B पळविहि चळ । 12 A चळवि । 13 A छुडवि । 14 A विसी  
य । 15 A कळवि B छिजनि । 16 A C यव पसरि ।

[ टिप्पणकरुवा व्याख्या ]

संतसाऽऽभवसति, करसापा(शाखा)मोटपति । एव मुग्धया विलपस्या महीं  
चलनाभ्या ज्ञानम् अर्द्धो(व्यो)द्विग्न, नगरमध्य विहाय पार्श्वं एव सचरन्, पयि  
प्रवहन् पयिको दृष्ट ॥ वहुच्छन्द ॥ २५ ॥

[ २६ ] त पयिक दृष्टा पायुत्कण्डिता, मन्थरगतिं सरलविग्या माधुरस्यक-  
गत्या चलिता, तापग्न्योद्धर चळन्त्याद्यपलरमणभरात् कटिप्रदेशाद् रससाऽऽवलि  
किङ्किणीकणप्रसरा द्रुतिता । आभाणकनाम चछन्द । तत्तत्क्षण यथा-

मष्ट होहि चउरासी चहु पय चारि कळ

ते सठि जोणि निपदी जाणहु चहु अ दळ ।

एवळन्तु वळिजहु गणु सुद्धि वि गणहु

सो वि आहाणउ छु के वि रासउ मुणहु ॥

एदे एदे एकविंशति मात्रा खर्वस(स्या) चउरसीति । आदी एद् कला, तत्रतु  
त्रयः । अपरस्तु यत्तु कला । एकलिमातृकः । पञ्चकल धर्जनीप ॥ एप(तत्)  
रासकच्छन्द ॥ २६ ॥

—३—३—३—३—

[ अवधारणा ]

—३—३—३—३—

पस्या महीं चलना(न)भ्यां ज्ञानम्, अर्द्धोद्विग्नो नगरमध्य विहाय पार्श्वं सचरन् पयि प्रवहन्  
पयिको दृष्ट ॥

[ २६ ] पयिक दृष्टा तथा किं दृष्टवित्याभाणकच्छन्दाऽऽह—त पयिक दृष्टा पायुत्कण्डिता  
मन्थरगमन स्वराया माधुरस्यका गत्या चलिता तापग्न्योद्धर चळन्त्याद्यपलरमणभरात् रसना  
किङ्किणीकणप्रसरा द्रुतिता ॥

छु-ते यथा—मष्ट होह चउरासी चहु पय चारि कळ ॥

तं जं मेहल' ठवइ गंठि णिहुर' सुहय,  
 ठुडिय' ताव' थूलावलि' णवसरहारलय ।  
 सा तिचि किवि संवरिवि 'चइवि किवि' संचरिय',  
 णेवर चरण' विलगिवि-तह पहि' पंखुडिय' ॥ २७ ॥  
 पडि उट्टिय सविलक्ख सलज्जिर संझसिय',  
 तउ' सिय' सञ्ज 'णियंसण मुद्ध विवलसिय' ।  
 तं संवरि अणुसरिय' पहियपावयणमण,  
 फुडवि' णित्त' कुप्पास विलगिय दूर सिहण' ॥ २८ ॥  
 छायंती' कह कह व सलज्जिर 'णियकरहि',  
 कणयकलस झंपंती णं इंदीवरहि' ।

1 A. मेहलि; 2 B C णिहुर; 3 A ठुडिय; C ठुडिय'. 4 A. ताव; C ताव ।  
 5 C थूलावलि; 6 B C मव; 7 C चरवि; 8 A केवि; 9 A. पंचरीव ।  
 10 A. चरवि; 11 B पव; 12 C पक्खिय; 13 A. चंखीय; 14 A. दं ।  
 15 A. छिण; 16 B C निव; 17 B. विय; 18 A. अणुसरिय; 19 C  
 फुडवि; 20 B. वत; C निव; 21 A. दूर सिहण; 22 A. वंसी; 23 B C निव; 24 B. करहि; 25 A. B. नरहि ।

[ टिप्पणकथा व्याख्या ]

[ २७ ] सा शुभगा यावत् तां मेखलां ग्रन्थौ स्थापयति, तावता मुक्तामयी स्थूला नयसरहालताऽऽचलिकुटिता । [ ..... ] तावता नूपुरचरणाभ्यां विलम्ब निर्वलत्पात् पतिता ॥ २७ ॥

[ २८ ] यावत् पतितोरिपता सविलक्षा सलज्जा संभ्रमिता । तावत् श्वेतं स्वच्छं निवसनं—शिरोवर्धं विवलसितं—दूरीभूतम् । तदपि संवरयित्वा पथिकप्रापन(ण)-म[न]स्का यावत् संसृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासकं कञ्जकं निदार्पे कुक्षौ ईषदरे छिद्रे विलग्नौ—प्रकटौ जा(या)तावित्यर्थः ॥ २८ ॥

[ २९ ] सा याला सलज्जा पथिकं प्रति[वि]रहिणीत्वात् कदण्डम्, एभिनीत्वात्



[ अवचरिका ]



[ २७ ] सा शुभा यावता मेखलां ग्रन्थौ स्थापयति तावता मुक्तामयी स्थूलावलिर्नयसर-हालता युजिता । तद्वदपि कानिचिन्मुक्ताफलानि संगीकयित्वा ( संगीत्य ) कानिचिदौक्षुरयाद-स्यत्वा संवर्तिता, तावता नूपुरचरणाभ्यां विलम्ब एतितेत्यर्थः ॥

[ २८ ] यावत् पतितोरिपता सविलक्षा सलज्जा संभ्रमिता यावत् श्वेतं स्वच्छं निवसनं—शिरो-वर्धं विवलसितं—दूरीभूतम्; तदपि संवरयित्वा ( संवृत्य ) पथिकप्रापनस्का यावत् संसृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासकं कञ्जकं निदार्पे कुक्षौ दरे छिद्रे विलग्नौ—प्रकटौ यातावित्यर्थः ॥

[ २९ ] या सलज्जा पथिकं प्रति, निरहिणीत्वात्, रत्नं सविलसां शब्दं कृत्वयदी । निवध-

तो आसन्न पहुँच 'सगमिरगिर'वयणि',  
 कियल' सहु सविलासु' करण दीहरनयणि ॥ २९ ॥

ठाहि ठाहि णिमिसिद्धु' सुथिरु अवहारि मणु,  
 णिसुणि किं पि जं 'जंपउं हियइ' पसिज्जि' खणु ।

एय' वयण आयन्नि' पहिउ कोऊहल्लिउ',  
 जेय' णिअत्तउ ता सु कमहु वि णहु' चलिउ ॥ ३० ॥

"कुसुमसराउह रुवणिहि" विहि णिम्मविय" गरिहु ।  
 तं पियवेविणु पहियणिहि" गाहा मणिया" अहु ॥ ३१ ॥

\*

1 B एतिग<sup>०</sup> । 2 C 'विहे<sup>०</sup> । 3 A वरवि । 4 A कियल । 5 A सुविलसु,  
 C सविलास । 6 B णिमिसिद्धु, C विमिसिद्धु । 7 A हिभद, C हिमण । 8 A पसिज्जि,  
 B पसिज्जि । 9 A एय । 10 C आइभि । 11 C कोऊहल्लियओ<sup>०</sup> । 12 C जेय' निव<sup>०</sup> ।  
 13 B C गहु । 14 B C कुसुम । 15 C णिहि । 16 B णिम्मविय । 17 A पयियणिहि,  
 B पयियवणि । 18 B C पयिया ।

#### [ विषयवस्तु व्याख्या ]

सविलासम्, शब्दं कृतवती । किं कुर्यान्ती ? - निजकराभ्यां कुन्धापाच्छादयन्ती ।  
 तु यित्तं । कनककलसाविन्द्रीयराभ्यामाच्छादयन्ती । यतस्तस्या इत्थी पुनः पुनः  
 सकललनैवस्पर्शादक्षालनात् क्षामलतां गती । ततो दीर्घनेत्रा सगद्गद्गीर्णदेना  
 आलस्यं निकटं प्राप्ता ॥ २९ ॥

[ ३० ] किमाह - 'अहि अहि' - निमेषार्थं सुखितं यथा (या) तिष्ठ तिष्ठ । मनस्वय-  
 धारय । यत् किञ्चिद् जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये मसीद् । तस्या  
 यत्नानि वासयामि आकर्ष्य, पथिकः कीदृहलितः खन्, न क्रमादे विद्वसो न चाग्रे  
 चलितः । धुर्यधत्वात् तथैव संस्थित इत्यर्थः ॥ ३० ॥

[ ३१ ] कुसुमसरासुधां विधिता गरिष्ठां रूपनिधिः (धि) निर्मितां तं प्रेक्ष्य पयिके-  
 नाग्री गाथा मणितः ॥ ३१ ॥



#### [ अन्वयवृत्तिः ]



राभ्यां कुन्ध(वी) पाच्छादयन्ती । 'तु' इति विकर्णे, कनककलसाविन्द्रीयराभ्यां मीलोत्पलाया-  
 माच्छादयते, यतस्तस्या इत्थी कनकनेत्रस्पर्शवृत्तान्तात् क्षामलतां गती । ततो दीर्घनेत्रा सगद्गद्  
 निकटं प्राप्ता ॥

[ ३० ] किमाह - निमेषार्थं सुखितं यथा तिष्ठ तिष्ठ । मनस्वयधारय । अत् किञ्चिदप्यामि  
 तच्छ्रवणाभ्यां शृणु । क्षणं हृदये मसीद् । तस्या यत्नानि वासयामि आकर्ष्य, पथिकः कीदृहलितः  
 खन्, न क्रमादे विद्वसो न चाग्रे चलितः । धुर्यधत्वात् तथैव संस्थित इत्यर्थः ॥

{ पहिउ भणइ विवि दोहा तसु सु वियडूपरि ।  
इकु मणि विंभउ थियउ किं<sup>१</sup> रूविणि<sup>२</sup> पिक्खि करि ॥<sup>३</sup>  
किं नु पयावइ अंघलउ<sup>४</sup> अहवि वियडुलु आहि ।  
जिणि एरिसि<sup>५</sup> तिय णिम्मविय ठविय न अप्पह<sup>६</sup> पाहि ॥<sup>७</sup> }

•\*

‘अइकुडिलमाइपिहुणा विविहतरंगिणिसु’ सलिलकछोला ।  
किसणत्तणंमि अलया<sup>१</sup> अलिउलमाल व्व रेहंति ॥ ३२ ॥

1 C किं । 2 B रूविणि । 3 C अंघुलउ । 4 B एरिसि । 5 C अप्पहु ।

[ <sup>४</sup> एतद् दोधकसुगत BC सङ्गके आदर्शद्वये सम्प्रत्ये, परं A आदर्शे नोपलभ्यते । अत एतत्साध-  
नुरिणाऽपि न विद्यते । क्षेत्रकसाधनितम् । ] 6 B अयं । 7 A तरेण्डु । 8 A अलिवा ।

[ दिग्बन्धकस्या व्याख्या ]

दोधकसङ्गः । तल्लक्षणम्-

तेरह मचा विसमपय, सम एगारह मच ।

इहु जापिज्जहु दोहडल, अन्न म करिजहु यच ।

प्रथम-तृतीयपदे [त्रयो]दशमात्रे भवतः । द्वितीय-चतुर्थे पदे एकादशमात्रिके भवतः । इति दोधकः ॥

\*

अतः परं पद्यिकचेष्टामाह-पद्यिकस्तां दृष्ट्वा दोधकद्वयमाह-‘पहिउ’-पद्यिक[ः]  
द्वौ दोधकौ भणति । तस्यां विदग्धपरिणत एकः भवति विलस्यो जातः । तां रूपवर्ती  
मेश(ह्य) अहं एयं नग्ये-किं नु प्रजागतिः अन्धः, अथवा एण्डः ? । यदेतादृशी  
र्त्तौ निर्माय चेनाऽऽत्मपाश्वे ॥ स्थापितेति ।

\*

[ ३२ ] देवीवर्णनं चरणाद्, नारीवर्णनं श्रिरसः । अत आह-अतिकुडिल-  
मात्रया प्रधानतः । यथा तरङ्गिणीषु सलिलकछोला वक्राः । कुण्डलये अलिकुलमाला  
इव । एषेविधास्तस्या अलकाः शोभन्ते ॥ ३२ ॥

—०—०—०—०—

[ भवचूरिका ]

—०—०—०—०—

[ ३१ ] कुसुमस(व)सायुधं रूपतिथिविधिना गरिष्ठा निर्मिता । तां प्रेक्ष्य पद्यिकेनाष्टौ गाथा  
भणिताः । उन्ने पद्या-

‘तेरह मचा विसमपय, समएगारह [ <sup>१</sup> द्द मच । <sup>२</sup> इत्यादि ] ।

[ ३२ ] देवीवर्णनं चरणाद्, नारी- श्रिरसः । अत आह-तस्या अलका [ <sup>१</sup> ] शोभन्ते ।  
कीदृशाः ?-अतिकुडिलमात्रया प्रधानतः, तरङ्गिणीसलिलकछोला इव वक्राः । कुण्डलयेनाडि-  
कुलमाला ॥ ॥

रयणीतमविदवणो<sup>१</sup> अमियंक्षरणो<sup>२</sup> सपुण्णसोमो यं ।  
 अकलंक भाइ<sup>३</sup> वयणं<sup>४</sup> वासरणाहस्स पडिर्विचं ॥ ३३ ॥  
 'लोयणजुयं'<sup>५</sup> च णज्झइ<sup>६</sup> रविंददल दीहरं च राइछं ।  
 पिंटीरकुसुमपुंजं तरुणिकवोला<sup>७</sup> कलिज्जंति ॥ ३४ ॥  
 कोमल 'मुणालणल्यं'<sup>८</sup> अमरसरुपन्न वाहुजुयलं<sup>९</sup> से<sup>१०</sup> ।  
 ताणंते करकमलं णज्झइ<sup>११</sup> दोहाइयं पउमं ॥ ३५ ॥  
 सिंहणा सुयण-खंला<sup>१२</sup> इव थइा निशुन्नया य मुहरहिया ।  
 संगमि सुयणसरिच्छा आसासहि<sup>१३</sup> वे वि अंगाइं ॥ ३६ ॥

१ C विहमनो । २ B व पुण्ण, C सपुण्ण । ३ B भाइ । ४ C वयणं । ५ C लोयण । ६ C जुयं । ७ B णज्झइ । A ८ वयोत्तं । ९ B C वियलत्तं । १० A मलत्तं, B गिलत्तं । ११ A पुज्जत्तं । १२ B च । १३ B वज्झइ । १४ C कला । १५ B आसासहि ।

[ टिप्पणिरूपा व्याख्या ]

[ ३३ ] तस्या वदन् वासरनायस्य प्रतिविम्बवद् रराज । कीदृशम्?—रजनी-  
 तमोविद्रावणा, अमृतस्त्रापी, संपूण्णः अकलङ्को यः सोमो माथं उपमा ॥ ३३ ॥

[ ३४ ] अहमेवं मन्ते—तस्या स्त्रियाया लोचनपुगे दीर्घतरं समागम्य शोभते ।  
 जिग्य(जय?)ति । दाडिमीपुष्पगुच्छं तस्याः] कपोलो(ली) जिग्य(जय?)तः ॥ ३४ ॥

[ ३५ ] अहमेवं मन्ते—तस्या वाहुजुयलम्, अमरसरउत्पन्नं कोमलं मुणाल-  
 मलकम्, पद्मसरसः संगतस्पर्शकमलं भूमिमप्यदण्डं जिग्य(जय?)ति । तयोः  
 यावोः प्रान्ते यद् करकमलं तद् द्विधामूर्तं प्रयं प्रायते ॥ ३५ ॥

[ ३६ ] तस्या नाइ(पि)कायाः कुचौ सज्जनपल्लु(ली) इव शोभतः । एलौपमानं  
 कथम्?—स्तन्धौ निलोपलौ मुखरहितौ । अप्रसूतत्वात् । सङ्गमेवान्योऽन्यमिच्छितेन  
 सज्जनसरद्वी । किं कुर्वती?—द्रावपि अङ्गानि आग्रासयन्ती ॥ ३६ ॥

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[ भवचरिका ]

—३—३—३—३—३

[ ३३ ] तस्या वदन् वासरनायस्य प्रतिविम्बमिव रराज । कीदृशम्?—रजनी-  
 तमोविद्रावणी । अमृतसोमस्य अकलङ्कमात्रा वासरनायस्योपमा नाम्ना ॥

[ ३४ ] यस्या लोचनपुगलमरविन्दलं दीर्घतरं समागम्य शोभते । पिंटीरकुसुमपुंजावद् दाडिमी-  
 पुष्पगुच्छवद् तस्याः कपोलो दृश्यते ॥

[ ३५ ] तस्या वाहुजुयलं अमरसरउत्पन्नं मानससर-संज्ञकं मुणालपल्लवं मिथ स्पर्शकमलस्य  
 भूमिमप्यदण्डमिव कोमलं योगते, तयोर्वहु(द्वौ) यस्करकमलं तद् द्विधामूर्तमिव प्रायते ॥

\* [ ३६ ] तस्याः] कुचौ सज्जनपल्लविव योगतः । एलौपमानं] नाह—एतन्धौ कठिनौ निलो-  
 पलौ, अप्रसूतत्वात्, मुखरहितौ । तथा च सङ्गमे येन सज्जनसरद्वी । यतो द्रावप्यङ्गान्ग्रासा-  
 साययतः । अपयान्तरावाङ्मते आग्रासयन्ती ॥

गिरिणइ<sup>१</sup> समआवत्तं औइज्जइ<sup>२</sup> णाहिमंडलं गुहिरं<sup>३</sup> ।  
 मज्झं मच्चसुहं<sup>४</sup> 'मिव तुच्छं' तरलमगईहरणं ॥ ३७ ॥  
 'जालंधरिथंमजिया' ऊरु रेहंति<sup>५</sup> तासु अइरम्मा ।  
 वट्टा य<sup>६</sup> णाइदीहा सरसा सुमणोहरा जंघा<sup>७</sup> ॥ ३८ ॥ [क्षेपक<sup>८</sup>]  
 रेहंति पठमराइ व "चलणंगुलि" फलिहकुट्टि णहपंती ।  
 तुच्छं रोमतरंगं उज्ज्वलं<sup>९</sup> "कुसुमनलएसु ॥ ३९ ॥  
 सयलज्ज सिरेविणु पयडियाइ<sup>१०</sup> अंगाइ<sup>११</sup> तीय<sup>१२</sup> सविसेसं ।  
 को कवियणाण<sup>१३</sup> दूसइ<sup>१४</sup>, सिट्ठं विहिणा<sup>१५</sup> वि पुणत्तं ॥ ४० ॥

१ B C नइ<sup>१</sup> । २ C कवि<sup>२</sup> । ३ A कहरि<sup>३</sup> । ४ C सुहंमिव । ५ B हहंति ।  
 ६ C जालंधर<sup>६</sup> । ७ C मजिया, B मजि<sup>७</sup> । ८ A रेहंति । ९ B वट्टा य भाव<sup>९</sup> ।  
 १० C रम्मा । ११ A अर्धे दूतुगेको लभ्यते । १२ A वरयं<sup>१२</sup> । १३ C कलिब<sup>१३</sup> । १४ C  
 वडिवा<sup>१४</sup> । १५ A C कुसुम<sup>१५</sup> । १६ C तीह । १७ A कवेयणा<sup>१७</sup> । १८ B दूसइ<sup>१८</sup> ।  
 १९ A विहिणाइ ।

[ टिप्पणकरुया व्याख्या ]

[ ३७ ] तस्या नाभिमण्डलं गिरिनद्यावर्त्ततदशं [गभीरं] दृश्यते । अन्यथा-  
 तस्या मध्यं मर्त्यसुखमिव-मातृव्य(प्य)कभोगसत्तमिव तुच्छं दृश्यते । कदाचन  
 दण्डगोचरम्, कदाचनानन्दगोचरम् । अथवा तरलगतौ हारिषं पश्यति ॥ ३७ ॥

[ ३८ ] तस्या ऊरु जालंधरि-कदली गर्भसदसौ राजतः । य पुनः-वृक्षे, नाति-  
 दीर्घे, सुतरां मनोहरे सरसे जले राजतः ॥ ३८ ॥

[ ३९ ] तस्याधरणाङ्गुलयः पद्मरागज्ज्वलनीय शोभन्ते । यथा च-तासामङ्गुली-  
 नामुपरि नखाः पद्मरागोपरिस्फटिकराज्ज्वलनीय । तथा च-तासामङ्गुलीषु उज्ज्वल-  
 कमलनखतल-तुल्यदृशं रोमतरङ्गं व्यरचत् ॥ ३९ ॥

[ ४० ] विभिन्ना सौ(शै)लजां स्रष्टु तस्या अङ्गानि वट्टत्, ततो या सविशेष[म्],

४०-४१-४२-४३-४४

[ अन्तर्पूरिका ]

४५-४६-४७-४८-४९

[ ३७ ] तस्या नाभिमण्डलं गिरिनद्यावर्त्ततदशं गभीरं दृश्यते शोभते यः । अन्यथा-मध्यं  
 मर्त्यसुखमिव दृश्यम्, कदाचनानन्दगोचरम्, कदाचन तरलगतौ हारिषम्, अथवा तरलगतौ  
 हारिणं पश्यति ॥

[ ३८ ] जालंधरी-कदलीसामनेतासौ तस्या ऊरवतिरस्यौ राजतः । वृक्षे नातिदीर्घे सरसे  
 सुमनोहरे जले राजतः ॥

[ ३९ ] तस्याधरणाङ्गुलयः पद्मरागज्ज्वलनीय शोभन्ते । यथा च-तासामङ्गुलीनामुपरि  
 नखाः पद्मरागोपरिस्फटिकराज्ज्वलनीय । तथा च-तासामङ्गुलिषु उज्ज्वलकमलनखतल-  
 तुल्यं व्यरचत् ॥

[ ४० ] विभिन्ना सौ(शै)लजां स्रष्टु तस्या अङ्गानि वट्टत् ततोऽपि सविशेषं यथा प्रग(क)टिष्ठानि-  
 वृष्टानि । अत आह-कः कवीन् दूषयति, यद् विभिन्नाऽपि पुनरुक्तं स्रष्टु ॥

गाहा तं निमुणेविणु 'रायमराल्माइ',  
 'चलणंगुट्टि धरत्ति सलज्जिर उल्लिहइ ।  
 तउं पंथिउ कणयंगि तत्थ बोलावियउं',  
 कहिं जाइसि हिव पहिय कह व तुह' आइयउं ॥४१॥  
 गयरणासुं सामोर सरोरुहदलनयणि,  
 "गायरजणसंपुत्तु" हरिस "ससिहरवयणि" ।  
 धवलतुंगपायारिहि तिउरिहि" मंडियउं",  
 णहु दीसइ" कुइ मुक्खु सयलु" जणु" पंडियउ ॥४२॥  
 विविहवियअक्खणं सत्थिहि जइ पवसिइ" णिर,  
 सुम्मइ छंदु मणोहर पायउ महुरयउ" ।

1 C राइ° । 2 A गाय, B गार् । 3 A चलण° । 4 A तं । 5 A बोला-  
 विअउ, C बोलाविउ । 6 A कइ । 7 B तुह । 8 C आइउ । 9 B नयव नामि ।  
 10 C नाया° । 11 A सपुत्तु । 12 C सरोरुह° । 13 C वयणि । 14 A तिउरि मं° ।  
 15 C मडिय । 16 B दीसइ । 17 C सयलु° । 18 A जण । 19 B पियसणु ।  
 20 B पविषीइ । 21 C महुव सव ।

[ दिग्भनम्भुषा व्याख्या ]

यथा प्रकृतानि-कृतानि । अत आह-कः कवीन् दृश्यति । यद् विधिनाऽपि  
 पुनरुक्तं दृष्टम् ॥ ४० ॥

[ ४१ ] तदनु किं कृतं तथा तदाह-'गाहा तं निमुणे'-ता गायः धृत्या राजम-  
 रालास्या चरणाद्गुप्तेन धरित्रीं सलज्जमुत्तिष्ठन्त्या कनकाक्षया पथिको धावाकृतः ।  
 अतः परं कं वास्यसि, कृतः समुपागतः ॥ ४१ ॥

[ ४२ ] तत्पृष्टः पथिकः आह-'नयव'-हे हेमसरोरुहदलनेत्रे शशाधरवदनि-  
 ('ने) । सामोर=मूलस्थाननाम नगरं वर्तते । कीदृशम् ?-नागरिकैः संपूर्णम्,  
 धवलतुंगमाधारिणिपुरेण मण्डितम् । अन्यच्च-यत्र कोऽपि न मूर्खः, किन्तु सक-  
 लोऽपि जनः पण्डितः ॥ ४२ ॥

—०—०—०—०—

[ भवप्रकाश ]

—०—०—०—०—

[ ४१ ] गायः श्रुता कतो राज्ञसंगत्या चरणाद्गुप्तेन धरित्रीं सलज्जमुत्तिष्ठन्त्या तथा कनकाक्षया  
 पथिक इति व्याख्यातः-हे पथिक ! [ कं वास्यसि ? कृतस्त्वमागतः ? ]

[ ४२ ] सामोरं मूलस्थानं नाम नगरम् । हे सरोरुहदलननेत्रे ! नागरजनैः सम्पूर्णम्, शशा-  
 धरवदनि(ने) पवनतुंगमाधारिणिपुरेण मण्डितं वर्तते । यत्र कोऽपि मूर्खः न दृश्यते, सर्वोऽपि  
 जनः पण्डितोऽस्ति ॥



कह व ठाई<sup>१</sup> चउवेइहिं<sup>२</sup> वेउ पयासियइ<sup>३</sup>,  
 कह बहुरुवि<sup>४</sup> णिबद्धउ रासउ भासियइ<sup>५</sup> ॥ ४३ ॥  
 कह व ठाई<sup>६</sup> सुदयवच्छ<sup>७</sup> कत्य व<sup>८</sup> नलचरिउ<sup>९</sup>,  
 कत्य व<sup>१०</sup> विविहविणोइहिं<sup>११</sup> भारहु उच्चरिउ<sup>१२</sup> ।  
 कह व ठाई आसीसिय चाइहिं<sup>१३</sup> दयवरिहिं,  
 रामायणु अहिणवियअइ<sup>१४</sup> कत्य वि कयवरिहिं ॥ ४४ ॥  
 के "आइसिहिं" वंसवीणकाहलमुरउ,  
 कह "पयवण्णणिबद्धउ सुम्मइ" गीयरउ ।  
 आयण्णहिं<sup>१५</sup> सुसमत्थ<sup>१६</sup> पीणउन्नयथणिय<sup>१७</sup>,  
 चछहिं चछ<sup>१८</sup> "करंति" कत्य<sup>१९</sup> वि णट्टणिय<sup>२०</sup> ॥ ४५ ॥

१ C ठाई । २ A चउवेइहिं; C चउवेइहिं । ३ A पयासियइ । ४ A बहुरुवि नि० । C बहुरुवि  
 इ० । ५ A भासियइ; C भासियइ । ६ C ठाई । ७ A सुदयवच्छ । ८ A कत्य  
 व । ९ C नलचरिउ । १० C कत्य विविहविणिहिं । ११ B उच्चरिउ । १२ A दयवरिहिं ।  
 १३ C पयासिय । १४ A अहिणवियअइ । १५ C आयण्णहिं । १६ C सुसमत्थ । १७ B  
 पीणउन्नयथ । १८ A चछहिं; C चछहिं । १९ A करंति । २० B णट्टणिय । २१ A कत्य  
 वि । २२ C चछहिं । २३ A चछहिं । २४ B चछहिं । २५ A चछहिं । २६ C चछहिं ।

[ द्विपत्रकस्या प्यासा ]

[ ४३ ] यदि विचक्षणेः सद्यः पुराण्डः परिभ्रम्यते, तदा मनोहरं उन्वसा  
 मधुरं प्राकृतं भूयते । कुत्रापि चतुर्थदिशिः येषः प्रकाश्यते । कुत्रापि षट्पद(पि)-  
 निर्णयस्यो रासको भास्यते ॥ ४३ ॥

[ ४४ ] कुत्रापि सु(स)दयवच्छकथा, कुत्रापि नलचरिउ(म्), कुत्रापि विविह-  
 विणोइः भारतं उच्चरितं भूयते । अन्यथा-कुत्रापि कुत्रापि आशिषा त्यागि-  
 निर्दिजयरेः रामायणमभिनीयते ॥ ४४ ॥

[ ४५ ] केचिद् वंसवीणकाहलमुरजमृदङ्गशब्दाद् आकण्ठयन्ति । कापि  
 [ यवपूरिका ]

[ ४३ ] यदि विचक्षणेः सद्यः पुराण्डः परिभ्रम्य(त्य)ते, तदा मनोहरं उन्वसा मधुरं प्राकृतं भूयते,  
 इत्यपि चतुर्थदिशिः येषः प्रकाश्यते वा । कुत्रापि षट्पदनिर्णयस्यो रासको भास(त्य)ते ॥

[ ४४ ] कुत्रापि सुदयवच्छकथा, कुत्रापि नलचरिउम्, कुत्रापि विविहविणोइभोरतं भूयते;  
 इत्यप्याशिषा त्यागिनिर्दिजयरेभोरत (रामायण ?) मुच्यते ॥

[ ४५ ] केचिद् वंसवीणकाहलमुरजमृदङ्गशब्दाद् आकण्ठयन्ति । कुत्रापि प्राङ्मधुरनिर्णयस्यो मीतरसो  
 भूयते । कुत्राप्याश्वरेः समर्पाः पीनोद्यमस्यः मधुरवच्छकथाद् कुर्वन्त्याः परिभ्रमन् इत्येति ॥

नर अउज्व विभविय' विविहनडनाडइहि,  
 मुच्छिज्जहि' पविसंत 'य वेसावाडइहि' ।  
 भमहि का' वि 'मयविमल गुरुकरिवरगमणि,  
 अस रयणताडंकिहि' 'परिघोलिरसवणि ॥ ४६ ॥  
 अवर कह व णिवडम्बरवणतुंगत्यणिहि,  
 मरिण' मञ्जु णहु' तुटइ' ता विभिउ' मणिहि ।  
 का वि केण सम' दर हसइ नियकोअणिहि',  
 छित्तुच्छतामिच्छ'तिरच्छियलोयणिहि ॥ ४७ ॥

1 B विमलपहि C विभिउ' 2 B मुच्छिज्जहि, C मुच्छिज्जहि 3 A पवचहि, B पविसंत 4 B C 'गहपहि 5 C वेवि 6 B C मयविमल 7 A ताडइहि 8 C परिघोले 9 C परमि 10 A गुरु 11 C तुटे 12 B विमल C विमल 13 C सम हसइ 14 A 'मयविमलमहि B निवडइघोरमहि, C नयमइघोरमहि 15 C 'तिरच्छिय

[ टिप्पणकृता व्याख्या ]

प्राकृतपर्येनियसो नीतरयः भूयते । युवापि आकर्षणे(पंजे) खनयां[.]पीनोन्नत-  
 स्तन्य मर्त्तकप[.] अरचलेतिशब्दं युवेन्यभ्यस्तति ॥ ४५ ॥

[ ४६ ] यत्र नरा विविघनटनादकिमिर्विस्मयन्ते । यत्र वेदयानिर्वेदपापादके  
 प्रविशन्तो नीपणिषोऽपि भूयन्ते । तद् यथेनमाह—काचिद् वेदया मदभिम्भता  
 गजगमना भ्रमन्ति । अस्या रक्ताडद्वैः प्रतिघोलस्तत्रयणा- परिभ्रमन्ति ॥ ४६ ॥

[ ४७ ] अयदा काचन भ्रमति । कीदृशी?—यत् तस्या मध्यं निव(वि)दोत्तर-  
 घनतुङ्गस्तनयोभरिष न भुटति तदाऽऽख्यम् । अयदा काचन केनापि सह निजक-  
 मदवीरुच्या ( 'कुषाग्या ) क्षित्तुच्छतामिच्छ[म] कञ्जल तिर्याग(क) क्षित  
 शोचनाभ्या दर मनाक(र) हसति ॥ ४७ ॥



[ चतुर्थिका ]



[ ४८ ] यत्र नरा विविघनटनादिकीमिर्विस्मयन्ते । यत्र वेदयानिर्वेदपापादके प्रविशन्तो नीपणि  
 षोऽपि भूयन्ते । तद्वर्णमाह—काचिद् वेदया मदभिम्भता गजगमना भ्रमन्ति । अस्या रक्त  
 आड्वै प्रतिघोलस्तत्रयणा भ्रमन्ति ॥

[ ४९ ] अयदा काचन भ्रमति । कीदृशी?—तस्या मध्यं निव(वि)दोत्तरघनतुङ्गस्तनयोभरिष  
 न भुटति, तदाभर्वम् । अयदा काचिद् केनापि सह निजकमदवीरुच्या क्षित्तुच्छतामिच्छ  
 क्षित्तुच्छतामिच्छादर मनाक(र) हसति ॥

अवर का विं सुविअक्खणं विहसंतीं विमलिं,  
 णं ससिसूरं णिवेसियं रेहइं गंडयलिं ।  
 मयणवट्टुं मिअणाहिण कस्स व पंक्कियउं,  
 अत्तह भालुं तुरक्कि तिलइ आलंक्कियउ ॥ ४८ ॥  
 हारु कसं वि थूलावलि णिहुर रयणभरि,  
 लुलइ मग्गु अलहंतउ थणवट्टह सिहरि ।  
 गुरिहं णाहिवियरंतउं कस्स वि कुंडलितं,  
 तिक्खलं तरंगं पसंगिहि रेहइं मंडलितं ॥ ४९ ॥  
 रमणभारं गुरुत्तियडउ का कट्ठिहिं धरइं,  
 अइमल्लिहउं चमक्कउ तुरियउ णहुं सरइं ।

1 C विचक्खणि । 2 B C विहसंति । 3 B य विं । 4 C विमल । 5 B गजइ णं ।  
 6 A हइ । 7 A विवेसित । 8 रेहइं नाति B । 9 A गंडयलि । 10 C थइ । 11 B  
 मयणं ; C मग्गुं । 12 A पंक्कियउ । 13 C भाल । 14 A कस थूलं । B कस प  
 थूलं । 15 A गहिरं । 16 B वियरंतउ । 17 B C कस व । 18 A कुंडलियउ ।  
 19 A B विमलं । 20 B तंवि पक्कियउ । 21 C मंडलियउ । 22 A नाह ।  
 23 C कट्ठिहिं । 24 A धरइं । 25 C विहसितउ । 26 B गहुं । 27 B सरइं ।

[ टिप्पणकृपा व्याख्या ]

[ ४८ ] अपरा काऽपि सुविचक्षणं विहसन्ती विमला विर्मलहास्या भ्रमति ।  
 कीटशी ?—अहमेवं मन्ये दाशि-धूर्यां गण्डयोर्निविष्टौ । कस्याश्चिन्मदनपटुं कुचस्थलं  
 शृगानामिपङ्काक्षितं वर्त्तते । अग्न्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥ ४८ ॥

[ ४९ ] कस्याश्चिद् स्तनपट्टलित्वादिहरे हारः प्रवेशमलमन् रमन्तरेण लोलति ।  
 कस्याश्चिन्नाभिवियरं गम्भीरं कुण्डलितं—कुण्डलाकारं वर्त्तते । पुनः कीटशं नामि-  
 धियरम् ?—त्रिपटीतरङ्गप्रसङ्गतो मण्डलितमिव लोभते ॥ ४९ ॥

[ ५० ] काचिद् रमणभारं गुरुविकटम्, अतिरूपलयात्, कथेन विमर्षितं ।

—४७—४८—४९—

[ त्वष्ट्रीका ]

—४९—४८—४७—

[ ४८ ] अपरा काचिद् सुविचक्षणा विहसन्ती विमलाविर्मलहास्या भ्रमति । कीटशी ?—  
 मन्ये, दाशि-धूर्यां गण्डयोर्निविष्टौ । कस्याश्चिद् सदनपटुं कुचस्थलं शृगानामिपङ्काक्षितं वर्त्तते । अग्न्यस्या  
 भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥

[ ४९ ] कस्याश्चिद् स्तनपट्टलित्वादिहरे निहुरे हारः प्रवेशमलमन् रमन्तरेण लोलति । कस्याश्चिन्नाभि-  
 वियरं गम्भीरं कुण्डलितं—कुण्डलाकारं वर्त्तते । पुनः कीटशं नाभिविकटम् ?—त्रिपटीतरङ्गप्रसङ्गतो  
 मण्डलितमिव लोभते ॥

[ ५० ] काचिद् रमणभारं गुरुविकटम्, अतिरूपलयात्, कथेन विमर्षितं—धातयति । कस्या-

जंपंती मधुरस्वर कस्त व' कामिणिहिं,  
 हीरपंतिसारिच्छ' डसण इसुरारुणिहिं ॥ ५० ॥  
 अवर कह व वरमुद्ध हसंतिय अहरयलु,  
 सोहाल्ल करकमलु सरलु वाहह' जुयलु ।  
 अन्नह' तरुणिकरंगुलिणह' उज्जल विमल,  
 अवर' कबोल कलिज्जहि' दाडिमकुसुमदल' ॥ ५१ ॥  
 भमुहजुयल सन्नद्ध कस्त व' भाइयइ',  
 णाइ कोइ कोयंडु' अणंगि' चडाइयइ ।  
 इच्छह णेवरजुयलय' सुम्मइ रउ घणउ,  
 अन्नह रयणनियद्ध-मेहल' रुणज्जुणउ' ॥ ५२ ॥

1 C वि । 2 C 'सरेच्छ' । 3 B बाहु । 4 B अण्णह । 5 B 'अव' । 6 A  
 अहव । 7 A 'कलिज्जहि' । 8 C 'कुण' । 9 B वि । 10 B 'अण' । 11 C कोइइ ।  
 12 C अणंगि । 13 A लुवण, C लुवण । 14 B ख' । 15 C 'अवर' ।

[ विप्लवकल्याणव्याख्या ]

तस्याधलस्या उपानदोश्चमचमच्छन्दोऽतिमन्धरस्तु(स्व)रितं न सरति ।  
 अपरस्या मधुराक्षरं जल्पन्त्या कामिन्या हीरपङ्क्तिसदृशा नागवह्नीद्वयाऽऽरका  
 वेशभाः शोभन्ते ॥ ५० ॥

[ ५१ ] अपरस्या वरमुग्धाया हसन्त्या अपरदलं करकमलं सरलं बाहुयुगलं मयं  
 समं शो[भा]त्यं वर्तते । तत्र कमलधमो यथा—बाहुयुगलं वृण्वत्स्थानीयम्, अपरं  
 दलस्थानीयम्, करं कमलस्थानीयं जातम् । एवं कमलधमः । अन्यस्यास्तद्वयाः  
 कराहुलिन्या उदयला विमल्यः[ः] सो(शो)भन्ते । अपरस्याः कपोली दाडिमकुश-  
 (सु)मदली शोभतः ॥ ५१ ॥

[ ५२ ] कस्याधिद् भूयुगलं सप्रदं स्वरूपं भाति । अन्ये कामिनि कोदण्डं मन्दनेन  
 घटाप्यते । एकस्या नूपुरयुगलस्या धनः ध्वजः भूयते । अन्यस्या रत्ननियन्त्राया  
 मेखलाया रुणज्जुणध्वजः भूयते ॥ ५२ ॥



[ धवपूरीका ]



अलस्या उपानदोश्चमचमच्छन्दोऽतिमन्धरस्तु(स्व)रितं न श(स)रति । अपरस्या मधुराक्षरं जल्पन्त्या  
 कामिन्या हीरपङ्क्तिसदृशा नागवह्नीद्वयसदृशा वेशभाः शोभन्ते ॥

[ ५१ ] अपरस्या वरमुग्धाया हसन्त्या अपरदलं करकमलं बाहुयुगलं समं शोभान्ते वर्तते ।  
 तत्र कमलधमो यथा—अपरं दलस्थानीयम्, करं कमलस्थानीयम्, सरलं बाहुयुगलं वृण्वत्स्थानीयम् ।  
 अन्यस्या अपि नाग(वि)ह्वला कराहुलीषु नद्या उदयला भाति । अपरस्याः कपोली दाडिमकुसुमदली  
 कन्दते ॥

[ ५२ ] कस्याधिद् भूयुगलं सप्रदं भाति । अन्ये कोदण्डं कामिनि मन्दनेन घटाप्यते । एकस्या  
 अपि नूपुरयुगले धनो धनः भूयते, अन्यस्या रत्ननियन्त्राया मेखलाया रुणज्जुणध्वजः भूयते ॥

चिक्कणरुड चंवाइहिं लीलंतिय पवरु,

‘णवसर’आगमि’ णज्जइ सारसि रसिउ सरु’ ।

पंचमु’ कह व झुणंतिय झीणउ मधुरयरु,

णायं तुंवरे सज्जिउ सुरपिक्खणइ’ सरु ॥ ५३ ॥

इम इक्किक्कह’ तत्य रुखु’ जोयंतयह’,

इसुरपिंग पय खलहि’ पहिय पवहंतयह’ ।

अह चाहिरे’ परिभमणि’ कोइ जइ नीसरइ,

पिक्खिबि’ बिबिह’ उज्जाणु’ सुवणु तहि’ वीसरइ ॥ ५४ ॥

\*

1 A पवर; 2 C तह; 3 A ‘अगि मुज्जिउ; B अगमि अगमय; 4 C सारसिउ सर; 5 C पंचम; 6 A ‘वर; 7 C भावतुंयं; 8 B ‘विकरणय; 9 B O इसरइ; 10 B रुव; 11 A जोयंतयह; B जोयंतियह; 12 C रलहि; 13 A ‘खवह; B ‘विगह; 14 A चाहिरे; C चाहिरे; 15 A ‘अगम; B ‘मवणु; 16 B विधि; A नाहि ‘वि; 17 C बहि; 18 A उज्जाण; B उज्जाण; 19 B तह ।

[ विषयकरुपा व्याख्या ]

[ ५३ ] कासाचिप्राद(मि)कानां लीलन्तीनां उपानदां प्रवरः चिक्कणः शम्भुः प्रपरीते । मन्वे, मधुरशरणागमे सारसेन रसितम् । कस्यादित् कापि पञ्चमं कुप्यन्त्याः शीणो मधुरतरा सरो याति स । मन्वे मुखेक्षणे तुम्हरेण सरः सज्जितः ॥ ५३ ॥

[ ५४ ] एवमेकस्या एकशालत्र रूपं पश्यतां पथि प्रवदतां पथिकानां मधुर-  
पित्रेण नागपत्नीदत्ताऽऽसादनान्मुकरसेन [ पादाः ] खलन्ति । अथ यदि  
परिभ्रमणार्थं कोऽपि यदि निस्सरति, तदा विविधोपानं दृष्ट्वा सुपनानि विधा-  
रति ॥ ५४ ॥

[ अथपूर्विका ]

[ ५३ ] उपानदधिकाराः शम्भुः प्ररी लीलन्तीनां साधिकातां प्रपरीते । मन्वे मधुरशरणगे  
सारसेन रसितम् । कस्यादित् कापि पञ्चमं कुप्यन्त्याः शीणो मधुरतरा सरो याति स । मन्वे, मुखेक्षणे  
तुम्हरेण सरः सज्जितः ॥

[ ५४ ] एवमेकस्या एकशालत्र रूपं पश्यतां पथि प्रवदतां पथिकानां नागपत्नीदत्ताऽऽसादनान्मुकर-  
सेन पादाः खलन्ति । अथ यदिः परिभ्रमणार्थं कोऽपि यदि निस्सरति तदा विविधोपानं  
दृष्ट्वा सुपनानि विधारति ॥

अथ वनस्पतिनामानि—

ढल कुंद 'सयवत्तिय कत्थ' व रत्तवल,

कह व' ठाइ वर मालइ मालिय तह विमल ।

जूही 'खट्टण वालू चंवा' बउल घण,

केवइ तह, 'कंदुद्वय अणुरत्ता सयण ॥ ५५ ॥

माउलिंग मालूर मोय मायंद' मुर,

दवखे भंभ' ईसोड' पीण' आरू सियर' ।

तरुणताल तंमाल' तरुण तुंबर 'खयर,

संजिय' सइवत्तिय' सिरीस' सीसम' अयर' ॥ ५६ ॥

पिप्पल' पाडल पुय पलास घणसारवण,

मणहर 'तुज्ज हिरन्न मुज्ज' धय' वंसवण ।

नालिएर' निचोय निविजिय' निव बउ,

ढल' चूय अंघिलिय' कणयचंदण निवड ॥ ५७ ॥

आमरूय' गुह्रर महुय आमलि' अभय,

नायवेलि मंजिट्ट पसरि' बह दिसह' गय ॥ ५८ ॥

{ मंदार जाइ तह सिंदुवार ।

महमहइ सु वालउ अतिहि फारा ॥ रासाछन्दः । }

- 1 A रुद्रः । 2 C वि । 3 B अहिवक्षः । 4 C यउषा । 5 C कुंदद्वय, B कंदुद्वय ।  
6 A ममा, B ममा । 7 C आसोड । 8 B खीण, C पीड । 9 A विहर । 10 B  
तमाल । 11 B मुज्ज सयण । 12 A संजीव । 13 A 'वतीय । 14 A C सरीव ।  
15 A, सीसन । 16 A जार । 17 A विण्ड । 18 A उरु । 19 A मुज । 20 C पर ।  
21 B C नालिएर । 22 C निविजिय । 23 A धय, B धय । 24 A मंजिटीभ ।  
25 C आमरूय । 26 A आवलीय । 27 B पसर । 28 A सिमिहि । † एतत्पादुर्ध्व  
देवत H शादने प्राप्यते, शोपसध्वदे A G आदर्शगुणे ।

\* [ टिप्पण्युक्त्या व्याख्या ]

[ ५५-५८ ] नामान्येव ॥ ५५-५८ ॥

किंकिळि कुंज कुंकुम<sup>१</sup> कवोल,  
 सुरयार सरल<sup>२</sup> सल्लइ सलोल ।  
 वायंब<sup>३</sup> निंब निंवू<sup>४</sup> चिनार,  
 सिमि साय सरल सिय देवदार ॥ ५९ ॥ [पच्छडी ।]  
 लेसुड<sup>५</sup> एल लंबिय<sup>६</sup> लबंग<sup>७</sup>,  
 कणयार<sup>८</sup> कहर<sup>९</sup> कुरबय<sup>१०</sup> खतंग ।  
 अंबिलिय<sup>११</sup> कयंब विभीय चोय<sup>१२</sup>  
 रत्तजण जंबुय गुरु असोय ॥ ६० ॥  
 जंघीर<sup>१३</sup> सुहंजण<sup>१४</sup> नायरंग,  
 बिज्जठरिय<sup>१५</sup> अयरुय<sup>१६</sup> पीयरंग ।  
 नंदण जिम<sup>१७</sup> सोहइ<sup>१८</sup> रत्तसाल<sup>१९</sup>,  
 जिह पल्लव दीसइ<sup>२०</sup> जणु पवाल<sup>२१</sup> ॥ ६१ ॥  
 आरिठिय<sup>२२</sup> दमणय<sup>२३</sup> गिह चीढ,  
 जिह<sup>२४</sup> आलइ दीसइ सठणि<sup>२५</sup> भीढ ।  
 खजूरि<sup>२६</sup> बेरि<sup>२७</sup> भाहण<sup>२८</sup> सयाइ,  
 वोहेय<sup>२९</sup> डबण<sup>३०</sup> तुलसीयलाइ ॥ ६२ ॥

1 A कुंकुम; C कुंकुम । 2 B 'सरल' । 3 A नायंब । 4 A निंवू । 5 A लेसुड; B लेसुडिय । 6 C लंबय । 7 B एल लंबय चंग । 8 B कणवर । 9 B करीड; C कडिय । 10 A कुरबड; B कुरदय । 11 A अंबिलीक; B अंबिलियक । 12 B चोय । 13 A जंघीर । 14 C सुहंजण । 15 A बिज्जठरी अदरद । 16 C बिज्जठरीय आठ । 17 A नव । 18 A सोहइडि; C सोहइ । 19 'साल' । 20 A दीसइ । 21 A पवाल । 22 A आरिठय, C आरिठिय । 23 B दमण; C दम । 24 B बिडि । 25 A C सठन । 26 C खजूर । 27 B बेरि । 28 A भाहनि; B भाहण । 29 B वहेय । 30 C डबण; B डण ।

नाएसरि मोडिम<sup>१</sup> पूगमाल,  
 'महमहइ छम्म मरुअइ विसाल ॥ ६३ ॥ [ अर्द्धम् ]  
 अन्नय सेस महीरुह<sup>२</sup> अत्थि जि<sup>३</sup> सस्खियणि,  
 मुणइ णामु तह कवणु सरोरुहदलनयणि ।  
 अह सज्जइ सखेविणु निवड<sup>४</sup> निरंतरिण,  
 जोयण वस गमिज्जइ तरुछायतरिण<sup>५</sup> ॥ ६४ ॥

\*  
 [ १पुरउ सुवित्थरु वन्नउ अद्वउ जहवि,  
 करि अब्बु गमणु महु भग्गा धू अत्थवइ रवि ॥ ]

\*  
 तवण<sup>६</sup> तित्थु<sup>७</sup> चाउदिसि मियच्छि<sup>८</sup> वस्त्राणियइ<sup>९</sup>,  
 मूलत्थाणु<sup>१०</sup> सुपसिद्धउ महियलि जाणियइ ।  
 तिह हुतउ हउ<sup>११</sup> इक्खिण<sup>१२</sup> लेहउ पेसियउ<sup>१३</sup>,  
 सभाइउइ<sup>१४</sup> वच्चउ<sup>१५</sup> पहुआएसियउ ॥ ६५ ॥

१ A मोडिमः २ B मरुहः ३ A मरुहः ४ B उडः ५ B निजिः ६ B पुरवि  
 O निरिणः । ७ एतपादयुक्त केवल B भावसं सलुपतम्यते । ८ A B तरमिः । ९ O तिथिः ।  
 १० O निउः ११ A कलणीयइः १२ A मूलत्थाणः १३ B उडः १४ B इहमिः ।  
 १५ A पेसिउः १६ A वच्चाणिहिः १७ A B वच्चउः ।

१ [ तिथ्यनकल्या व्याख्या ]

[ ६३ ] अत्र शकुनि[गः]-पक्षिणां आलस्यानां-शृङ्गाणां भीटा दृश्यते । शेष  
 तन्म्यम् ॥ ६३ ॥

[ ६४ ] इत्यादिवृक्षजातिषु सुगम नामान्येव ॥ ६४ ॥

[ ६५ ] हे सुभासि ! सामोरुपुरे सपनतीर्थे-सूर्यकुण्ड प्रसिद्धम् । चतुर्विध  
 व्याख्यायते । तन्मूलस्वान नाम प्रसिद्धम् । सर्वैरपि नगरमर्यापते । ततोऽह  
 छेत्तपादक एवेन प्रेषि(मि)त । सप्तमतीर्थे ग्रन्थादिष्टो ग्रामाणि-गच्छामि ॥ ६५ ॥

—०—०—०—०—

[ वाचस्पतिः ]

—०—०—०—०—

[ ६३ ] शकुनि-पक्षी, आलय भीटा । शेष नामान्येव ॥

[ ६४ ] भावेऽपि शेषमदीरहा इत्यादि शक्तिवद्वि(मि) ! ये सति तेषां नामाणि हे कमलदेवे !  
 को वेति । अथ सर्वेऽपि संक्षेपेण निविष्टा भवन्ति निरुत्तराः सति, तेषां छायाया दृश्यमानाणि  
 गम्यन्ते ॥

[ ६५ ] हे सुभासि ! पत्र सामोरपुरे सपनतीर्थे-सूर्यकुण्ड प्रसिद्ध व्याख्यायते । तन्मूलस्वान[म्]  
 नाम प्रसिद्ध सर्वैरपि नामांशु श्रूयते । ततोऽह छेत्तपादक एवेन प्रेषित सप्तमतीर्थे ग्रामा(ग्या)दिष्टो  
 ग्रामाणि ॥



एष वयणं<sup>१</sup> आयन्नवि<sup>२</sup> सिंधुब्मववयणि,  
 ससिवि<sup>३</sup> सासु दीहुन्हु<sup>४</sup> सलिलब्मवनयणि ।  
 तोडि करंगुलि करुण सगगिर गिरपसरु,  
 जालंधरि वं<sup>५</sup> समीरेण मुंघं<sup>६</sup> थरहरियं<sup>७</sup> चिरु ॥ ६६ ॥  
 रुइवि<sup>८</sup> खणहु<sup>९</sup> फुसवि नयण पुण वजरिउं<sup>१०</sup>,  
 खंभाइत्तहं<sup>११</sup> णामिं<sup>१२</sup> पहिय तणुं<sup>१३</sup> जजरिउं<sup>१४</sup> ।  
 तह महं<sup>१५</sup> अच्छइ णाहुं<sup>१६</sup> विरहउल्लानयरं<sup>१७</sup>,  
 अहिय कालु गम्मियउ ण आयउ णिइयरु ॥ ६७ ॥  
 पउ मोडविं<sup>१८</sup> निमिसिद्धुं<sup>१९</sup> पहिय जइं<sup>२०</sup> दय करहि,  
 कहउं<sup>२१</sup> किंपि संदेसउ पिय तुच्छवस्सरहिं<sup>२२</sup> ।

१ C वयणु । २ A आयन्नवि । ३ A सविज्जसासु । ४ B दीहुन्हु, C दीव जन्हु ।  
 ५ C वसो । ६ A मुह । ७ A \*हरिज । ८ B वयणि । ९ A वयणु, B वयणु वि ।  
 १० C वजरियउ । ११ B इतिहि । १२ C वासु, B गामि । १३ B पहियउ ।  
 १४ C वजरियउ । १५ A मह । १६ B वाहु । १७ \*वर । १८ B मोडवि । १९ B  
 निमिसिद्धु । २० के । २१ A B कहउ । २२ A B तुच्छवस्सरहि ।

[ दिव्यवक्त्रा व्याख्या ]

[ ६६ ] सिन्धुब्मववयणा-चन्द्रमुखी, सलिलोद्भवनवना-कमलाक्षी, एतानि  
 प्रथमान्याकर्ण्य, दीर्घोच्छ्वासं निःश्वस्य, कणकुलीरोटय(वि)त्वा सगह्वरीप्रसरा,  
 पाताहता जाडन्धरीयत्-कदलीयत्, चिरं मुग्धा धरहरिता-कनिषा ॥ ६६ ॥

[ ६७ ] क्षणार्धे रुदित्वा, नेत्रे गात्रय(वि)त्वा, तथा पुनरुद्यम्-हे पथिक !  
 क्षान्मतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहरेटको मम भर्ता पचते, तं  
 विना मयाऽधिकः कालो निर्गमितः । परं स निर्दयो न समागतः ॥ ६७ ॥

[ ६८ ] हे पथिक ! यदि दयां कृत्वा क्षणार्धे पदं मोटयति, तदा किञ्चित्

[ अन्वयः ]

[ ६६ ] सिन्धुब्मववयणा-चन्द्रमुखी, सलिलोद्भवनवना-कमलाक्षी, एतानि प्रथमान्याकर्ण्य  
 दीर्घोच्छ्वासं निःश्वस्य कणकुलीरोटयित्वा सगह्वरीप्रसरा पाताहता जाडन्धरी-प्रसरा  
 चिरं मुग्धा धरहरिता-कनिषा ॥

[ ६७ ] क्षणार्धे रुदित्वा, नेत्रे गात्रयित्वा, तथा पुनरुद्यम्-हे पथिक ! क्षान्मतीर्थनाम्ना मम  
 शरीरं जर्जरितम् । तत्र विरहरेटको मम भर्ता पचते । स विना मयाऽधिककालो निर्गमितः, परं  
 स निर्दयो न समागतः ॥

[ ६८ ] हे पथिक ! यदि दयां कृत्वा क्षणार्धे पदं मोटयति-चलितम्, तदा किञ्चित् सदे-

पहिउ भणइ कणयंगि कहह किं रुखयण,  
झिजंती णिरु दीसहि उव्विन्नमियनयण<sup>१</sup> ॥ ६८ ॥

जसु णिग्गमि रेणुकरडि, कीअ<sup>२</sup> ण विरहदवेण ।  
किम<sup>३</sup> दिज्जइ सदेसडउ<sup>४</sup>, तसु णिहुरइ<sup>५</sup> मणेण ॥ ६९ ॥

[ \*पाणी तणइ विउइ, कादमरी फुट्टइ हिआ ।  
जइ इम माणसु होइ, नेहु त साचउ जाणीयइ ॥  
किंतु कहिण्डउ भंति विणु, धू पंथिप जाणाइं ।  
अज्जइ जीविउ कंत विणु, तिणि संदेसइ काइं ॥ ]

जसु पवसंत<sup>६</sup> ण पवसिआ<sup>७</sup>, मुइअ<sup>८</sup> बिओइ<sup>९</sup> ण जासु ।  
लज्जिज्जउ संदेसडउ, दिती पहिय पियासु ॥ ७० ॥

1 A. मणगेरिचवणमि । १ 'किं झिज्जहि दिणयणि उव्विन्नमिय मियनयण' C आर्यसिंहसदेसदाप्तरसु । 2 B रेणुकर C रेडुकरडि । 3 C कय, B गिइ । 4 A णि । 5 A 'उवेइउ' । 6 B निहुरय । 7 C पवसतु, B पविषत । 8 B पविषिय । 9 C मुअ, B मुइ । 10 B विउय न, C मियउ न ।

\* एतद् दोषवत्ता A आदौ उपलभ्यते, परं तत्र आस्येति अवचरिका लिखिता लभ्यते, अतः प्रक्षिप्तमेव प्रतिपादि । † इदमन्यद् दोषवत्ता केवलं C आदौ समुपलभ्यते । परं तत्रापि नास्येति दीप्तमस्या व्याख्या, अवचरिका च कृता लभ्यते, अतः इदमपि प्रक्षिप्तमेव ज्ञाप्ये ।

[ दिपनकस्या व्याख्या ]

संदेशकं प्रियाय तुच्छप्रक्षरं जस्यामि । पथिणे [भ]वति—हे कनकाक्षि । कथय ।  
द्वयेन किम् ? । उद्विग्नमृगनेत्रे । नितरायि (सि)धमाना दृश्यसे ॥ ६८ ॥

[ ६९ ] ततः सा जीवनेऽपि सलज्जत्व प्रकटयन्ती प्राह—यस्य निर्गमे विरहद-  
येताहं रेणुकर—मलपुत्र न कृता । अतस्तस्मै निष्ठुरेण ममता संदेशक कथ-  
दीयते ॥ ६९ ॥

[ ७० ] यतस्तस्मैपार्थ दृढयथाह—यस्य प्रवसतो न प्रवि(ष)तिता । अन्यच्च  
यस्य विधोरे न मृता । यतस्तस्मै प्रियाय सदेसक ददती सजे ॥ ७० ॥



[ अवचरिका ]



एक प्रियाय तुच्छप्रक्षरैर्जगामि । पथिके भवति—हे कनकाक्षि । कथय, दोद्वेन किम् ? । उद्विग्न-  
मृगनेत्रे । नितरामस्यै लिपमाना दृश्यसे ॥

[ ६९ ] ततः सा जीवनेऽपि, सलज्ज (सलज्ज) एव प्रकटयन्ती प्राह—यस्य निर्गमे विरहदयेनाह  
रेणुकर—मलपुत्र न कृता । अतस्तस्मै निष्ठुरेण ममता सदेसक कथ दीयते ॥

[ ७० ] यतस्तस्मैपार्थ दृढयथाह—यस्य प्रविज्ज(यस्य)तोऽपि न प्रवि(ष)तिता । अन्यच्च यस्य  
विधोरे न मृता । यतस्तस्मै सदेसक ददती सजे ॥

लज्जवि' पंथिय' जइ रहउं', हियउ न घरणउ जाइ' ।  
गाह पढिजसु' इक पिय', कर लेविणु मन्नाइ' ॥ ७१ ॥

तुह' विरहपहरसंचूरिआइं विहडंति जं न अंगाई' ।  
तं अज्जकल्लसंघडण' ओसहे णाह तग्गंति ॥ ७२ ॥

\*उत्तासडउ न मिह्वउ', "दज्झण" अंग भएण ।  
जिम हउ' मुक्की बल्लहइ, तिम सो मुक्क' जमेण' ॥ ७३ ॥

कहवि इय' गाह' पंथिय, "मन्नाएवि पित ।  
दोहा पंच कहिजसु, गुरुविणएण सउ ॥ ७४ ॥

1 B लज्जवि । 2 A पथिय । 3 A B रहउ । 4 B जाई । 5 B पढिजसि । 6 A पिय । 7 A मंगाई । 8 B तुज । 9 C मंगाई । 10 A संपद उचहै । B संपदसहै । 11 B मिह्वइ । 12 B दज्झण । 13 C दंग । 14 A हु । 15 B मुहु । 16 A जमेण । 17 B इह । A इय । 18 A गाहा । 19 A मंगाएवि ।

[ दिव्यवक्त्राव्याख्या ]

[ ७१ ] हे पथिक ! लज्जा छाया यदि तिष्ठामि तदा हृदयं धारयितुं न शक्ता । अत एकां गार्थां प्रियं प्रति पठेः । करं गृहीत्वा वमनमुनये [३] । सकोपचित्त-प्रसादतममुनयः ॥ ७१ ॥

[ ७२ ] सामाद-हे नाथ ! त्वद्विरहप्रहारसंबूर्णितानि महानि यत्र विघटन्ते तत्र किं कारणम् [२] ?-अथ कस्ये संघटनम् [२] -मेल इत्योपपन्नभावेन तिष्ठन्ति ॥ ७२ ॥

[ ७३ ] तदपस्तु रक्षन्ती भर्त्स्ये आशिषा(प)माद-अहदहनमयादुस्वा-  
(चुला)सा[२] ॥ मुञ्चामि । तत आशीः-यथाऽहं बलमेव मुक्ता तथा स  
ज(व)मेव मुञ्चामि ॥ ७३ ॥

[ ७४ ] ओ पथिक ! य(द)मां गार्थां कथय(मि)त्या प्रियं मनापयेत् । ततः पञ्च दोषकाः कथनीयाः । गरिष्ठविनयेन सह ॥ ७४ ॥

—७—७—७—७—

[ अवधूतिका ]

—७—७—७—७—

[ ७१ ] हे पथिक ! लज्जा छाया यदि तिष्ठामि, तदा हृदयं धरुं न शक्नोमि । एकां गार्थां प्रियं प्रति पठेः । करं गृहीत्वा प्रियं वमनयेः-प्रियमनुकूलयेः ॥

[ ७२ ] सामाद-हे नाथ ! त्वद्विरहप्रहारसंबूर्णितान्यहानि यत्र विघटन्ते, तत्र किं कारणम् !-अथ कस्ये संघटनम् [२] -मेल इत्योपपन्नभावेन तिष्ठन्ति ॥

[ ७३ ] तदपस्तु रक्षन्ती भर्त्स्ये आशिषा(प)माद-अहदहनमयादुस्वासा[२] न मुञ्चामि । तत आशीर्यथाऽहं पञ्चमेव मुक्ता तथा स ज(व)मेव मुञ्चामि ॥

[ ७४ ] हे पथिक ! एतां गार्थां पठित्वा प्रियं वमनयेः, पञ्च दोषकान् गुरुविनयेन सह कथयेः ॥

पिअविहानलसंतनिअ, जइ वच्चउ सुख्लोइ ।  
 तुअ छड्डिनि हियअट्टियह, तं परिवाडि ण होइ ॥ ७५ ॥  
 फत्त जु तइ<sup>१</sup> हियअट्टियह<sup>२</sup>, निह<sup>३</sup> विडंबइ काउ ।  
 सप्पुरिसह भरणाअहिउ<sup>४</sup>, परपरिहव<sup>५</sup> सत्ताउ ॥ ७६ ॥  
 गरुअउ परिहवु<sup>६</sup> कि<sup>७</sup> न सहउ<sup>८</sup>, पइ पोरिस<sup>९</sup> निलएण ।  
 जिहि<sup>१०</sup> अगिहि तू<sup>११</sup> विलसियउ<sup>१२</sup>, ते दइ<sup>१३</sup> निरहेण ॥ ७७ ॥  
 विरह परिग्गह छागइ<sup>१४</sup>, पहराविउ<sup>१५</sup> निरवक्खि ।  
 तुट्ठी देह ण हउ<sup>१६</sup> हियउ, तुअ<sup>१७</sup> समाणिय<sup>१८</sup> पिक्खि ॥ ७८ ॥

1 O बुव । 2 B पंडव । 3 B निह । 4 A C भरणाहिमउ । 5 A परिहउ ।  
 6 A B परिहवु । 7 B किम् । 8 C मइ सहियउ । 9 A पोरस, B पररिह । 10 A जिह  
 B जिह । 11 A तु B वु । 12 A विलसित । 13 B दइ । 14 B छागइ,  
 C छागइउ । 15 A पहराविउ । 16 C न हियउ हयउ । 17 B बुव O तुह ।  
 18 B समाणी ।

[ विष्णुवक्त्रा म्यासा ]

[ ७५ ] मरणेऽपि दूषणमाह—एषा हृदयस्थित मुक्ता त्वद्विरहानन्दसत्ता यदि स्वर्गे भवामि, तदा प्रतिपन्न न भवति । यतोऽहं त्वत्सहचरि ॥ ७५ ॥

[ ७६ ] भार्याया मनुर्विरहकष्टे मनुर्दूषणमित्याह—हे कान्त ! यद्यपि हृदयस्थितेऽपि सति विरह काय-देह विडम्बयति, तच्च त्वैव शृङ्गा । यत्, सत्पुरुषाणां परकृत पराभवः सत्तापो मरणादधिक ॥ ७६ ॥

[ ७७ ] भर्तार निन्दन्त्याह—शुद्धतरं पराभवं त्वयि पौर(ह)पनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो वैरह्यैस्त्व विलसितः, तान्महानि निरहेण द्रव्यानि ॥ ७७ ॥

[ ७८ ] पुनर्मत्पौराय प्रकटयन्त्याह—विरहसत्पुनरिष्येण शरीरे निरपेक्ष



[ अथचरिका ]



[ ७५ ] मरणेऽपि दूषणमाह—एषा हृदयस्थित मुक्ता त्वद्विरहानन्दसत्ता यदि स्वर्गे भवामि, तदा प्रतिपन्न न भवति, यतोऽहं त्वत्सहचरिणी ॥

[ ७६ ] भार्याया मनुर्विरहकष्टे मनुर्दूषणमित्याह—हे कान्त ! यद्यपि हृदयस्थितेऽपि सति विरह काय-देह विडम्बयति, तच्च त्वैव शृङ्गा । यत् सत्पुरुषाणां परकृत पराभवः सत्तापो मरणादधिक ॥

[ ७७ ] भर्तार निन्दन्त्याह—शुद्धतरं पराभवं त्वयि पौर(ह)पनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो वैरह्यैस्त्व विलसितस्तान्महानि निरहेण द्रव्यानि ॥

[ ७८ ] पुनर्मत्पौराय प्रकटयन्त्याह—विरहसत्पुनरिष्येण शरीरे निरपेक्ष प्रहरित परं हृदय न भवत—न शोचिष्यम् । किं कारणम् ?—त्वमुक्त विमोचय, सामर्थ्यात्तावन्त्यम् ॥

महं ण समत्थि<sup>१</sup> विरह सउं, ता अच्छउं<sup>२</sup> विलवंति<sup>३</sup> ।  
पाली खअं पमाणं<sup>४</sup> पर, घणं सामिहि धुम्मंति<sup>५</sup> ॥ ७९ ॥

\*

संदेसडउं सवित्थरउ, हउ कहणहं<sup>६</sup> असमत्थ ।  
भणं<sup>७</sup> पियं<sup>८</sup> इकत्तिं<sup>९</sup> बलियडइं<sup>१०</sup>, वे<sup>११</sup> वि समाणां<sup>१२</sup> हत्थां ॥ ८० ॥  
संदेसडउ सवित्थरउं, पर मइ कहणु न जाइ ।  
जो कालंगुलिं<sup>१३</sup> मूंदडउं<sup>१४</sup>, सो बाहडी समाइं<sup>१५</sup> ॥ ८१ ॥

\*

1 A मणह एमणिय । 2 B अउ । 3 B अच्छउ । 4 A विलवंत । 5 C पाठियख ।  
6 A पवाणु । 7 A साहे ; C सामि । 8 A पुमंत । 9 A सुनेदउड । 10 B पहिया ।  
11 B भणु । 12 A पिय । 13 A एउ ; B इकत्ति । 14 C बलियडइ । 15 C दो नि ।  
16 A समानह ; B समणिय । 17 B सविपरउ । 18 A कलंगुलि । 19 C सुइ ; B  
मूद । 20 B समाइ । † C जादों एतौ दोपको निपर्वयकमेव निश्चितौ कथ्येते ।

### [ विषयवक्रवा व्याख्या ]

प्रदरितम्, परं हृदयं न प्रदत्तम्-न स्फोटितम् । किं कारणम् ?-त्वयुक्तं  
विलोक्य । सामर्थ्यात्, नान्यत् ॥ ७८ ॥

[ ७९ ] आत्मनोऽसमर्थता[म्], भर्तुः समर्थतामाह-मम विरहेण सह सम-  
(म)र्थता नास्ति । अतो विलपन्ती तिष्ठामि । यतो गोपालानां पूत्कारमेव प्रमाणम् ।  
परं धर्म-गोष्ठलं सामिभिर्धाम्यते, नान्यैः ॥ ७९ ॥

[ ८०-८१ ] आत्मनो मोघकालेन दुर्बलतामाह-‘संदेसडउ’-[ सत्र प्रथमदोष-  
कस्या व्याख्या नोपलभ्यते ] संदेस(रा)को विलोपनी, मया कथि(ययि)तुं न पाप्यते ।  
यत् कालाङ्गुली-कनिष्ठाङ्गुली मुद्रारजमासीत्, तद् बाहौ धृ(त्रि)पते ॥ ८०-८१ ॥

—०—०—०—०—

### [ अन्वयवृत्ति ]

—०—०—०—०—०—

[ ७९ ] आत्मनोऽसमर्थतां भर्तुः समर्थतामाह-मम विरहेण समर्थता नास्ति, अतो विलपन्ती  
तिष्ठामि । यतो गोपालानां पूत्कारमेव प्रमाणम्, परं गोपनं-गोष्ठलं सामिभिर्धाम्यते, नान्यैः ॥

[ ८० ] हे पथिक ! सन्देशकं विलस्यद् कथि(ययि)तुं न पाप्यते, परं हे पथिक ! त्रिपं प्रति  
भण-एकस्मिन् बलये द्वौ द्वौ मातः ॥

[ ८१ ] हे पथिक ! सन्देशकं सविन्नं मया कथि(ययि)तुं न पाप्यते-न व्यवपते, पान्ति  
कथनीयम्-यः कालाङ्गुली मुद्रक आसीत् स बाहुं समापति ॥

तुरिय 'णियगमणु इच्छंतु तचक्खणे,  
 दोहया' सुणवि' साहेइ सुवियक्खणे ।  
 कहसु अह अहिउ जं किंपि जंपिन्वउ,  
 मग्गु अइदुग्गु मइ मुंघि' जाइज्वउ ॥ ८२ ॥  
 वयण' णिसुणेवि 'मणमत्थसरवट्ठिया,  
 'मयउसरमुक्क णं हरिणि' उच्चट्ठिया' ।  
 मुक्क दीउन्ह 'नीसास उतसंतिया',  
 पट्ठिय' इय' गाह' णियणवणि' वरसंतिया' ॥ ८३ ॥

1 O तिय° । 2 A दोहिया । 3 B सुविदि । 4 A सुप, O मुदि । 5 O वयण ।  
 6 A मयमत्थ । 7 B मयप° । 8 C हरिण । 9 A उतत्तीया । 10 A नीसास । 11 A उच-  
 चट्ठीया, O कचंतिया । 12 A पट्ठिय । 13 B इह । 14 A गाहि । 15 C णवण ।  
 16 A °वट्ठीया ।

[ टिप्पणकरणा ध्यात्वा ]

[ ८२ ] तस्मिन् क्षणे स्वरितं निजगमनमीप्सन् दोषकीं श्रुत्वा, कः (सः) कथ-  
 मपि-हे सुविचक्षणे । अथ यत् किमपि अधिकं कथयीयमस्ति, तत् कथय । मया  
 बुधो मामो गन्तव्यः ॥ ८२ ॥

चन्दायणञ्जन्दः । तच्छरणम्-

सो चन्दायणु छंडु ड्डु, जहिं थुरि दोहा होइ ।

अइ तिणि रहियउ मणहरणु, बुहियणि संसिउ सोइ ।

बुहियणिहि ससियउ सो नि जाणिज्जए, कमिणीमोहणो पुरउ पादिज्जए ।

मच अइवीस सउ जेण विरहज्जए, सो नि चन्दायणो छंडु सरहज्जए ॥

स(तत्) चन्दायणञ्जन्दः-यथाहो दोषका, भ्रान्ते वासी(वसी)तिम्रादुको  
 कामिनीमोहनः । अथ दोषकवर्जितः कामिनीमोहन एव चन्दायणतनम् ।

[ ८३ ] पुनर्यदहायस्यां वर्णयन्नाह-पथिकवचनं श्रुत्वा मन्मथशरव्यासा मृग-  
 ह्युरारोन्मुक्ता, वितर्क-हरिणीवदुन्नता जाता । तदा दीर्घोष्णोष्ण(व्यू)सा मुक्ताः ।  
 अन्यथा-उच्छ्रान्त्या निजनेत्राभ्यां अश्रु वर्णन्त्या एषा माथा पठिता ॥ ८३ ॥

—०—०—०—

[ अवप्रीत्य ]

—०—०—०—

[ ८४ ] तस्मिन् क्षणे स्वरितं निजगमनमीप्सन् दोषकीं श्रुत्वा शक्तिः कथपति-हे  
 सुविचक्षणे ! अथ किमप्यधिकं कथयीयमस्ति चेत्कथय, मया बुधो मामो गन्तव्यः ॥  
 चन्दायणञ्जन्दः । तच्छरणं यथा-

'सो चन्दायणञ्जन्दं पुन चहिं थुरि दोहा होइ' ।

[ ८३ ] पथिकावचनं श्रुत्वा मन्मथशरव्यासा मृगस्यु-भातेऽस्मिन्मोक्षमुक्ता, वितर्क-  
 हरिणी(दु स्त्रि)ता जाता, तदा दीर्घोष्णं वासं मुक्ता (?) । अन्यथा-उच्छ्रान्त्या निजनेत्राभ्यामश्रु  
 वर्णन्त्या, एषा माथा पठिता ॥

अणियत्तखणं<sup>१</sup> जलवरिहणेण<sup>२</sup> लज्जंति नयण नहु चिट्ठा<sup>३</sup> ।  
खंडवणजलणं विय<sup>४</sup> विरहगी<sup>५</sup> तवइ अहिययरं ॥ ८४ ॥

पढवि<sup>६</sup> इयं<sup>७</sup> गाह मियनयणं<sup>८</sup> उव्विन्निया<sup>९</sup>,  
भणइ<sup>१०</sup> पहियस्स अइकरुणहुविखन्निया<sup>११</sup> ।  
कठिणनीसासं<sup>१२</sup> रइआससुहविग्घिणे<sup>१३</sup>,  
विद्धि चउपइयं<sup>१४</sup> पभणिज्ज तसु निग्घिणे<sup>१५</sup> ॥ ८५ ॥

तुय समरंतं<sup>१६</sup> समाहि मोहु<sup>१७</sup> विसम द्वियउ<sup>१८</sup>,  
तहं<sup>१९</sup> खणि खुवइ कवालु न<sup>२०</sup> वामकरद्वियउ ।

1 A C अणियत्तखण । 2 A जल । 3 C वरिहणेण । 4 C चिट्ठा । 5 A विय ।  
6 C विरहग । 7 C पणिय । 8 B इ । 9 A भणति । 10 A उव्विन्निया । 11 C भणिय ।  
12 A दुक्खिणीसासं । 13 A कठिणनीसासं । 14 A रइआसं, B रइआसु । 15 A सुहविग्घिणे,  
B सुहविग्घिणे । 16 A चउपइयं, B चउपइ । 17 A B विसमणे । 18 C समरंतु ।  
19 A मोहु । 20 A विसमद्वियउ, B विसमद्वियउ । 21 A तं । 22 C वामकरि ।

[ विप्लवकथा व्याख्या ]

[ ८४ ] नेत्रयोरविरतजलप्रवाहस्यानिवृत्तत्वमाह—मम नेत्रे धृष्टे अनिवृत्त-  
लक्षणं जलवर्षणेन न लज्जतः । तदा किं विरहाग्निरपश्यान्ता(स्तः) ? । तदाह—  
पा(त्रा)व्यवहृत्यलनमिव विरहाग्निम(र)धिकतरं तपति । अत्रोपमया—यदा  
धनक्षया खाण्डववनं क्वालयितुं प्रवृत्तः, तदैवो विद्याधृत्वाग्नोपशान्तयितुं  
प्रवृत्तः । तदैव धनक्षयेन तत्र वैद्युतोऽग्निः क्षिप्तः, अधिकं अधिकं दग्धाह ॥ ८४ ॥

[ ८५ ] एतां गार्थां पठित्वा अतिकरणदुःखाफीर्णा उद्विग्ना मृगनेत्रा पयिकस्य  
पुरतो भणति । कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं, तस्य विप्र-  
कारकाय तस्मै निर्घृणाय त्रिषाय द्वे चतुष्पदिके भणोः ॥ ८५ ॥

[ ८६ ] तदाह—हे कापालिक !—कपालेन धरन्ति कापालिका(काः), अथवा

—[ अथचरिका ]

[ ८४ ] नेत्रयोरविरतजलप्रवाहत्वमाह—मम नेत्रे चि(ष्ट)देऽनिवृत्तलक्षणं जलवर्षणेन न  
लज्जतः । तदा किं विरहाग्निरपश्यान्ता(स्तः) ? । तदाह—खाण्डव[वनं]क्वालनमिव विरहाग्निरधिकतरं तपति ।  
यदा धनक्षयः खाण्डववनं क्वालयितुं प्रवृत्तयदैवो विद्याधृत्वाग्नोपशान्तयि(तुं) प्रवृत्तयदैव  
धनक्षयेन तत्र वैद्युतोऽग्निः क्षिप्तोऽधिकं दग्धाह ॥

[ ८५ ] एतां गार्थां पठित्वा अतिकरणदुःखाफीर्णा उद्विग्ना मृगनेत्रा पयिकस्य पुरतो भणति—  
कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं तस्य विप्रकारकाय तस्मै निर्घृणाय त्रिषाय  
द्वे चतुष्पदिके भणोः ॥

[ ८६ ] हे पयिक !—कपालेन धरन्ति कापालिका, तस्य सम्प्रोपनम् [ हे कापालिक ! ] भद्रे  
चं. ५

‘सिञ्जासण्ड’ न’ मिह्ण्ड खण’ खट्ठं लय,  
 ‘कावालिय’ कावालिणि’ तुय’ विरहेण’ किय’ ॥ ८६ ॥  
 ल्हसिउ अंसु उद्धसिउ’ अंगु विलुलिय’ अलय,  
 हुय’ उच्चिचिरवयण’ खलिय विवरीय गय’ ।  
 कुंजुमकणयसरिच्छ कंति कसिणावरिय’,  
 हुय’ सुंघ’ तुय विरहि पिसायर गिसियरिय’ ॥ ८७ ॥

1 A सिञ्जासण्ड । 2 A नहु । 3 A खण्ड । 4 A कावालीय, B कावालिप । 5 A कावालि ।  
 6 A तुय । 7 C विरहेण । 8 A विभ । 9 A उद्धसिउ, B उद्धसिउ । 10 A विलुलिप ।  
 11 A उच्चिचिर, C उच्चिचिर । 12 C खलिय । 13 A गय । 14 A वरीय । 15 A  
 B हुय । 16 A सुंघ, B सुंघ । 17 C गिसियरिय, B गिसियरिय ।

[ दिप्यनकपा ध्यात्वा ]

कं प्रह्ला सस्य अपमृता आलिः यमिन्, स्या कपाटिका (?) कापालिदेव कापालिकः,  
 तस्य सन्धोघनं रु(कि)यते । यद्वा तव विरहेण कापालिनी-योगिनी कृता ।  
 कथम्?—तव स्मरणसमाधी मोहो विषमः समुत्थितः । मोहो-मूर्च्छा, मोहा-  
 खेदः । ततः कपालं क्षणमपि यामकराद्य दूरीमपत्ति । कपालं-निष्ठुमाञ्जनम्,  
 कपालं-मल्लम् । अन्यथा शय्यासनं न मुञ्चामि । शय्याया अपस्तावशनम्,  
 शय्यायामासनम् । तथा सद्वाहं न मुञ्चामि । सद्वाहं-पर्यंकपादम्, योगियोगोप-  
 कारणं च ॥ ८६ ॥

[ ८७ ] हे पयिक ! तं घन्दे (वदेः), निशा(शा)सु चरतीति निशाचरः । तस्य  
 सन्धोघनम्-हे निशाचर ! मुग्धा तव विरहेण निशाचरी-राक्षसी कृती(ता) ।  
 कथम्?—तेजो हसितं-गतम्, [अहं] उद्धसितम्, अलका विलुलिता । उच्चि-  
 चिरवदना-फिक्कपदना जाता । स्खलिता विपरीता च गतिरमृत् । कुङ्कुम-  
 सहस्रा कान्तिः कालिमाधुता । द्वितीयपक्षेऽप्येवम् ॥ ८७ ॥

1

—३—३—३—३—

[ वयचरीया ]

—३—३—३—३—

तव विरहेण कापालिनी-योगिनी कृता-कृता । कथम्?—तव स्मरणसमाधी मोहो विषमः  
 समुत्थितः । मोहो-मूर्च्छा, मोहा-खेदः । ततः क्षणमपि कपालं यामकराद्य दूरीमपत्ति ।  
 कपालं-निष्ठुमाञ्जनम्, कपालं-मल्लम् । अन्यथा स(य)पासनं न मुञ्चामि । सद्वाहं-  
 पर्यंकपादम्, योगियोगोपकरणं च ॥

[ ८८ ] हे पयिक ! तं घिर्वं वदेः, निशासु चरतीति निशाचरः, तस्य सन्धोघनम्-हे निशाचर !  
 मुग्धा तव विरहेण निशाचरी-राक्षसी कृता । कथम्?—तेजो हसितम्, अहमुद्धसितम्, अलका  
 विलुलिता[ः] । उच्चिचिरवदना-फिक्कपदना जाता । कपालिका विपरीता च गतिरमृत् । कुङ्कुम-  
 कनकसहस्रा कान्तिः कालि(ति)माधुता । द्वितीयपक्षेऽप्येवम् ॥



तुहु<sup>१</sup> पुणु<sup>२</sup> कजि<sup>३</sup> हिआवलउ<sup>४</sup>, लिहिवि<sup>५</sup> न सकउ<sup>६</sup> लेहु ।  
दोहा गाह कहिज<sup>७</sup> पिय, पंथिय<sup>८</sup> करिवि सणेहु ॥ ८८ ॥

पाइय<sup>९</sup> पिय वडवानलहु, विरहमिहि<sup>१०</sup> उण्णति ।  
जं सिचउ<sup>११</sup> थोसुयहि<sup>१२</sup>, जलइ<sup>१३</sup> पडिछी<sup>१४</sup> शक्ति ॥ ८९ ॥  
सोसिजंत<sup>१५</sup> विवज्जइ<sup>१६</sup> सासे<sup>१७</sup> दीउन्हएहि<sup>१८</sup> पसयच्छी<sup>१९</sup> ।  
निवडंत वाहभर लोयणाइ<sup>२०</sup> धूमइण<sup>२१</sup> सिचंति<sup>२२</sup> ॥ ९० ॥

पहिउ<sup>२३</sup> भणइ<sup>२४</sup> पडिउंजि जाउ<sup>२५</sup> ससिहरवयणि,  
अहवा किवि<sup>२६</sup> कहणिज<sup>२७</sup> सु महु कहु<sup>२८</sup> मियनयणि ।

१ O तुह । २ B पुणि, C पुण । ३ O कज । ४ B हिआव । ५ A लिहि, B लिहिवि । ६ A सक । ७ B कहिजि, C कहिज । ८ A करिवि । ९ O पाय । १० C विरहविणय, B \*मिहि । ११ C \*थुयहि । १२ C यडिणी । १३ B O शेरियइ । १४ O विष । १५ B सोसिजंत । १६ B विवज्जइ । १७ A धूमइण, C धूमइण । १८ B O विवज्जइ । १९ O पशुजि । २० O जामि । २१ B किवि, C लिहु । २२ O कहिजज । २३ A कव ।

[ दिव्यनकरूप व्याख्या ]

[ ८८ ] भो पथिक ! त्वं अतिरंत(अत्यन्तं) कार्यव्याकुलः । महां लैफो(लं) लिखितं(तुं) न शक्नोमि । अतो दोषक[ः] माया [य] कथनीया मम यत्नमस्य पुरतः । मनोपरि खेदं कृत्या ॥ ८८ ॥

[ ८९ ] विरहप्रेरितशायित्वं दोषकेन मायया चाह-अहमेवं मन्ये विरहप्रेरित-धानलादुत्पत्तिः । यद् स्थूलाश्रुवारिमिः सिकः, 'पडिछी' देशीत्यादधिकं क्षपिति ज्यलति ॥ ८९ ॥

[ ९० ] दीर्घाहाः(क्षयाः) दीर्घोष्णीः आसैः सो(शो)व्यमानो(जो)ऽपि विवर्ज्यते विरहाग्निः । यद् धूधेण निपतद् वाय्वमरे लोचने क्षयतः ॥ ९० ॥

[ ९१ ] पथिको भणति-हे शशधरवन्दने ! प्रेयस, भ्रजामि, मयया यत् किमपि



[ अवचरिका ]



[ ८८ ] हे पथिक ! ए कार्यकुलः-उत्पु(खु)क, [ मंहं ] खेद लिखितं न शक्नोमि । त्वं माया दोषक-माये मन्ये । पथिक ! खेदं कृत्या ॥

[ ८९ ] विरहप्रेरितशायित्वं दोषक-मायाभ्यामाह-हे पथिक ! प्रियमाह-अहमेवं मन्ये-विरहप्रेरितधानलादुत्पत्तिः । यद् स्थूलाश्रुतिस्तिकः, 'पडिछी' देशीत्यादधिकं क्षपिति-ज्वलति ॥

[ ९० ] हे पथिक ! मिय भजे-दीर्घोष्णीः आसैः सोव्यमानो(जोव्यमानो) सती सा मयलाशी विपद्यते, परं-पथि योहोचनबोबा(य)मरुतुं-मिअय यदि सा न तिष्यते ॥

[ ९१ ] पथिको भणति-हे शशधरवन्दने ! मां प्रेयस, दे मयवन्दने ! मयया किमपि कप-

कहउ पहिय कि 'ण कहउ कहिसु किं कहिययण,  
 , जिण' किय' एह अवत्थ 'णेहरइरहिययण' ॥ ९१ ॥  
 जिणि' हउ विरहह' कुहरि एव' करि घछिया,  
 अत्यलोहि' अकयत्थि इकछिय' मिच्छिया' ।  
 संदेसइउ सवित्यह तुहु' उचावलउ,  
 कहिय पहिय पिय गाह वत्थु तह' डोमिलउ ॥ ९२ ॥

तइया' निवडंत' णिवेसियाइं संगमइ जत्थ णहु हारो ।  
 इन्हि' सायर-सरिया'-गिरि-तरु-दुग्गाइं अंतरिया' ॥ ९३ ॥

1 A क न ; 2 A जिणि । 3 A कय, C कहिय । 4 B नेहरह, C नेहरह । 5 A णय । 6 A जिण । 7 A विरह, B विरह । 8 B एव । 9 C ओह अक । 10 A इच्छी ।  
 11 A मिच्छीया, C कयि पदमिदम् । 12 A C तुह । 13 B वहि । 14 A C उचा ।  
 15 C उचाव । 16 A एह । 17 A हरीया । 18 B अंतरिय ।

[ स्थानम्भरा व्याख्या ]

कथनीयं तद् हे मृगनेत्रे । कथय । भो पथिक ! कथयामि, [ कियं व कथयामि ! ],  
 परं कथयिष्ये । अथवा वेदवतिरहिताय तस्य कथितेन किम् । येनैवाऽवस्था  
 कृता ॥ ९१ ॥

[ ९२ ] येनार्थलोभेन कामिनी मुच्यते । विरहगर्भायां क्षिप्ता । संदेशकस्तु  
 [विस्तीर्णः, एवं तृण्य(स्तु)कः] । परं तस्यैवकां गार्थां [ वस्तुकं ] डोमिलकं च  
 वदेः ॥ ९२ ॥

[ ९३ ] पूर्वमुत्पातुमर्थं साध्यन्ती दुःखं प्रकटमाह—तदा स्वयि निय(मि)वं  
 यथानिवेसि(ति)ते अययो(आययो)रन्तरे हारो न सङ्गन्तः । इदानीं सागर-  
 सरिखदुर्गादि अन्तरितम् ॥ ९३ ॥



[ अथवृत्तिः ]



श्रीयं सप्रसन्न कथय । हे पथिक ! कथयामि, किं व कथयामि वा ? परं कथयिष्ये, तेन कथितेन  
 किम् । श्लेष्ट(रति)रहितेन येनैवाऽवस्था कृता ॥

[ ९२ ] विरहकदरे—विरहगर्भायां येनार्थं क्षिप्ता । एवं कृत्वा—क्षिप्त्वा, अर्थलोभात् कथयार्थ-  
 मैकाकिनी मुच्यते । सन्देशकं(का) सविज्ञा, तृण्य(स्तु)कः । विद्याय कथेः(मथेः)—गार्थां  
 वस्तुकं च डोमिलम् ॥

[ ९३ ] पूर्वमुत्पातुमर्थं साध्यन्ती दुःखं प्रकटमाह—यदा स्वयि निवडंत—यथानिवेसित  
 आययोरन्तः हारो न संगन्तः, इदानीं सागरसरिखदुर्गादिवर्तुर्गोभागवतिताः ॥

णियदइयह<sup>१</sup> उक्कंखिरिय<sup>२</sup> किवि<sup>३</sup> विरहाउलिय<sup>४</sup>;  
 पियआसंगि पहुत्तिय तसु<sup>५</sup> संगमि<sup>६</sup> वाउलिय ।  
 ते<sup>७</sup> पावहि<sup>८</sup> सुविणंतरि धन्नउ<sup>९</sup> "पियतणुफत्तु,  
 आलिंमाणु अवलोयणु चुंवणु<sup>१०</sup> चवणु सुरयरसु<sup>११</sup> ।  
 इम<sup>१२</sup> कहिय पहिय तसु णिदयह जइय<sup>१३</sup> कालि पवसियउ वुहु ।  
 तसु<sup>१४</sup> लइ<sup>१५</sup> मइ तणि<sup>१६</sup> णिंद णहु को पुणु<sup>१७</sup> सुविणइ<sup>१८</sup> "संगसुहु ॥ ९४ ॥  
 [†पदपदम् ।]

1 B 'दइय व', C 'दइयह' । 2 C उक्किखिरि । 3 A कवि । 4 B 'उक्कीय' । 5 'तसु' नास्ति C । 6 C संगम । 8 A C वे । 9 C पावहि । 10 'पिय' नास्ति C । 11 C नास्ति 'चुंवणु' । A B नास्ति 'चवणु' । 12 B सुरर' । 13 'इम' नास्ति A । 14 B गहि पाहिहि । 15 C वेत्तु । 16 C सद्गजइ । 17 B तणु । 18 B पुण, C वणि । 19 A सुविणय; B वुइणइ । 20 A वेणु । † C आदर्श एवेरं एदं सम्भवे ।

[ द्विपत्रकरूपा व्याख्या ]

[ ९४ ] आत्म[न]स्तु मद्दुःखत्वमाह-या[ः] काच(अ)न श्रियो निजदइ-  
 (वि)रोक्तकण्डिता विरहाकुलिता[ः] मियसङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति,  
 ताः स्वमानन्दे धन्यं वतुस्पर्शं आलिङ्गनं अवलोकनं सुख्यं दशतलपङ्कनं सुरतं  
 च प्राप्नुवन्ति । हे पथिक ! तस्मै निर्देयाय कथये[ः]-ममावस्थां तु श्रेणु,  
 पसिन् काले त्वं प्रविशि(वसि)तः, तस्मादुवाच-क्षणमम निद्रा नास्ति, किं पुनः  
 स्वप्नसङ्गमसुखम् । "ग्रामो नास्ति कुतः सीमा"ति श्ला(न्या)वात् । वस्तुकच्छन्दः ।  
 तल्लक्षणं यथा-

हो बेया सिहियुगलं जुयाइ दुमिउ दुगं च बलुयनो ।

पनस तेरस पनस तेरस जुवो दिवदुच्छंदो ॥

चतुर्थिंशति मातृकाणि चत्वारि पदानि । पश्चात् पञ्चदश-त्रयोदश-पञ्चदश-  
 प्रयोदशमात्रिकाणि चत्वारि पदानि । एष (एतत्) वस्तुकच्छन्दः । अपरं नाम  
 पदपदम् ॥ ९४ ॥



[ अवचरिष्य ]



[ ९४ ] विरहिणीनां विरहे मनाहं सुखसंगममाह-याः काचन श्रियो निजदिविरोक्तकण्डिता  
 विरहाकुलिताः प्रियसङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति, ताः स्वमानन्दे धन्यं वतुस्पर्शमा-  
 लिङ्गनमवलोकनं सुख्यं दशतलपङ्कनं सुरतं प्राप्नुवन्ति । हे पथिक ! तस्मै निर्देयायैव कथये-  
 ममावस्थां त्वं श्रेणु, पसिन् काले त्वं प्रविशि(वसि)तः तल्लक्षणमाहवाच-क्षणमम निद्रा नास्ति, किं  
 पुनः स्वप्नसङ्गमसुखम् । 'ग्रामो नास्ति कुतः सीमा' इति न्यायेन ॥

पियविरहविओए', संगमसोए, 'दिवसरयणि' झुरंत' मणे,  
 णिरु अंगु' सुसंतह', वाह फुसंतह', अप्पह णिदय किं पि भणे ।  
 त्तसु सुयण' निवेसिय, भाइण' पेसिय', मोहवसण वोळंत खणे,  
 मह साइय वक्खरु, हरि राठ तक्खरु, जाठ सरणि कसु पहिय मणे ॥९५॥

इहु डोमिलउ' भणेविणु निशि(सि)तमहर' वयणि,

हुइय' णिमिस' णिण्फंद सरोहहदलनयणि ।

णहु किहु' कहइ' ण पिवखइ जं' पुणु' अवर' जणु,

चित्ति' भित्ति णं लिहिय मुंघ' सच्चविय' खणु ॥ ९६ ॥

1 O गियोद । 2 O रयणि दिवस । 3 B रयण । 4 A छति । 5 A B भणि ।  
 6 A झुरंतहं । 7 A फुसंतहं । 8 एतदुत्तरार्द्धांतकागोऽस्य पद्यस्य पठित- O भाइणं ।  
 8 B सुयण । 9 A भाइणि । 10 B पेसिय । 11 A पेसियिव, B पेसियिव । 12 A  
 नित्तमहुमहुवरयणि । 13 A हुइय; B हुइ । 14 B निमिष । 15 O किहु । 16 A  
 कहइ । 17 B इय । 18 O नास्ति 'जं पुणु' । 19 O अवर । 20 A नित्त ।  
 21 A मुद । 22 B सच्चविय ।

### [ दिग्गजकथा व्यवसाय ]

[ ९५ ] इत्थे सपैसे किं कर्त्तव्यतामुदत्तमाह-पियविरहविउ(पो)गाय चङ्गम-  
 च्चकाप रात्रिदिनं हिन्दयन्ती, नितराग्रहं शोपयन्ती, पाप्मानि मार्जयन्ती,  
 आरभता(नो) निर्दयाय किं भणामि । परं एवं त्वेवं वदे-यत्त्वं त्वां हि(ह)दये  
 निवेदय भावेनामेव(स्व), मोहवसात् क्षणम्, तयोक्तम्-मम स्वामिनो वक्खरं  
 कपं नाम वस्तु विरहनामा तत्करो हि(ह)त्वा गच्छति प्रत्यहम् । तद् भण, मिय  
 वस्तु शरणं गमामि ॥ ९५ ॥

[ ९६ ] एतत् डोमिलक[मु]कथा, चन्द्रपद्मा कमलवेशा निमि(नि)मेया  
 निःस्पन्दा जाता । न च किमपि कथयति, अपरं जने न प्रेक्षते । अत्र वितर्क-  
 निचो चित्रलिखितेय सत्त्वापिता-वातेत्यर्थः ॥ ९६ ॥



### [ चतुर्विधा ]



[ ९५ ] पियविरहविओगाय चङ्गमच्चकाप रात्रिदिने हिन्दयन्ती, नितराग्रहे शोपयन्ती,  
 पाप्मानि मार्जयन्ती, एषिक! आत्मनो निर्दयाय विनाय किं भणामि । परं एवं त्वेवं वदे-यत्त्वं  
 त्वां हिदये निवेदय भावेनामेव, मोहवसात् क्षणम्, तयोक्तं मम स्वामिनो वक्खरं नाम वस्तु  
 विरहनामा तत्करो इत्थं गच्छति प्रत्यहम् । तन्नयं दिव? कस्य शरणं गमामि ? ॥

[ ९६ ] एतत् डोमिलकमुकथा, चन्द्रपद्मा कमलवेशा निमि(नि)मेया निःस्पन्दा जाता ।  
 न च किमपि कथयति, अपरं जने न प्रेक्षते । अत्र वितर्क-निचो चित्रलिखितेय सत्त्वापिता-  
 इत्यर्थः ॥

'ओसासंभमरुद्धसास उरुन्नमुह',  
 वम्महसरपडिभिन्न सरवि पियसंगमुह ।  
 दर तिरच्छि तरलच्छि पहिउ जं जोइयउ',  
 णं गुणसइ उत्तड्ढि' कुरंगि' पलोइयउ' ॥ ९७ ॥  
 पहिउ भणइ थिरु होहि धीरु' आसासि' खणु,  
 लइवि वरकिय सत्तिसउनु' फंसहि' वयणु ।  
 तत्त वयणु' आयन्नि' विरहभर' भज्जरिय',  
 लइ अंचलु' मुहु' पुंछिउ तह व सलज्जरिय' ॥ ९८ ॥  
 पहिय ण सिज्जइ' किरि' बलु मह कंदप्पसउ,  
 रत्तउ जं च विरत्तउ निहोसे य पिउ ।

1 O कसासं; 2 B उरुन्नमुह; 3 B जोइयउ; 4 C उत्तड्ढि; 5 C कुरंग; 6 B पलोइयउ; 7 A B पीरि; 8 C भाषीति; 9 A सज्जइ; 10 B पुंछिइ; 11 B वयणु; 12 A आयन्नि; 13 C भज्ज; 14 A भज्जरिय; 15 C भज्ज; 16 B मुहु, O मुह; 17 A सलज्जरिय, C सलज्जरिय; 18 C सिज्जइ; 19 A किरि ।

[ विष्णुनकरुपा आत्मा ]

[ ९७ ] उच्छ्रितसमयवृत्तिः [ः] स्वा(भ्या)सया ददितमुत्पया मन्मथशरीः प्रतिभि-  
 प्रया प्रियसङ्गमसुप(यं) स्मृत्वा, तदनुगतो(तो)ऽस्ति प्रेतीपत् तिर्यग् तरलाक्षिभ्यां  
 पथिको दृष्टः । मन्थे दितर्के वा । गुणशब्दोऽप्रस्तया कुरङ्गा दृष्टः सः ॥ ९७ ॥

[ ९८ ] मथ पथिकसौजन्यमाह-पथिको भणति-स्त्रिया पीरा मथ । क्षणं  
 भासा(भ्या)सय । वरणी-पडि(टी) गृहीत्वा लक्षिसंपूर्णं मुपं प्रमादितम् । तस्य  
 यचनमाकर्ण्य विरहभरमपया सलज्जया वरणाञ्जलमादाय मुपं प्रमादितम् ॥ ९८ ॥

[ ९९ ] आत्मनः सर्वप्रेयासमर्पणमाह-हे पथिक ! मम कन्दर्पेण समम्,  
 किल इति संभावनायाम्, बलं न सिद्ध्यति । यद्य तद्वय एव मियो[निर्दोषेण]शेषं

१३-१४-१५-१६-१७-१८

[ यवप्रीत्य ]

१९-२०-२१-२२-२३-२४

[ ९९ ] उरुन्नसमयवृत्तिः सासया ददितमुत्पया, मन्मथशरीः प्रतिभिप्रया, प्रियसङ्गमसुपं  
 स्मृत्वा, तदनुगतोऽस्ति वेति, हे पथिके तरलाक्षिभ्यां पथिको दृष्टः । मन्थे-दितर्के वा । गुण-  
 शब्दोऽप्रस्तया कुरङ्गा दृष्टः सः ॥

[ ९८ ] मथ पथिकः सौजन्यमाह-पथिको भणति-स्त्रिया पीरा मथ । क्षणमाधमम् ।  
 वरणी-पटी गृहीत्वा लक्षिसंपूर्णं मुपं मार्जय । तत्र(त्) यचनमाकर्ण्य विरहभरमपया वरणा  
 यचनमादाय मुपं प्रमादितम् ॥

[ ९९ ] आत्मनः सर्वप्रेयासमर्पणमाह-हे पथिक !, इतिनि संभावनायाम्, मम बलं

णेय' सुणिय परवेयण निन्नेहह' चलह,

'मालिणिवित्तु कहिज्वउ' इक्कइ तह खलह ॥ ९९ ॥

जइ वि'रइविरामे णट्टसोहो सुणंती,

सुहय तइय' राओ' उगिलंतो सिणेहो ।

भरवि' नचयरंगे' इक्कु' कुंमो धरंती,

हियउ तह पडिहो' योलियंतो विरत्तो ॥ १०० ॥

जइ अंवरु उगिलइ राय' पुणि' रंगियइ,

अह निन्नेहउ अंगु' होइ आमंगियइ' ।

अह हारिज्वइ दविणु जिणिवि' पुणु मिट्टियइ,

पिय विरत्तु' हुइ चित्तु पहिय किम' वट्टियइ' ॥ १०१ ॥

1 C नेय । 2 A निन्नेहह । 3 C मालि' । 4 A इहज्वउ । 5 A विरत्तु, C विरद-  
विरामे । 6 B C तह । 7 B विरामे उगिलन्ती । 8 A भरवि । 9 C नचर' । 10 B इक्कु' ।  
11 ॥ पडिहो । 12 A C एह । 13 A पुणु । 14 B रंगु, C होइ अंगु । 15 C अवि-  
गियइ । 16 C जिणि पुणि । 17 B C पियइ विरत्तु हियउ । 18 A किमि । 19 A वट्टियइ ।

[ टिप्पणकस्या व्याख्या ]

विना रक्त पय विरक्तः । न च तेन परवेदना भुता । अतस्तस्मै चलिताय खलाय  
मालिनीवृक्षं परं कथनीयम् ॥ ९९ ॥

[ १०० ] आत्मनोऽपिमर्शित्यमाह-अद्यापि (?) रतिविरामे अहं स्पष्टि(ह)इयं गद-  
सौख्यं मन्यास्याम् । तदा हे सुमन ! यो रागो भयरङ्गजेदमुद्रितघासीत्, तेनैकं  
कुम्भं भुत्वाऽधारयिष्यम् । यतो हृदयं विरक्तं तत्र कुम्भे स्तिब्धत्वा च(ज)सितं कृत्वा  
अस्यापयिष्यम्-व्यापारयिष्यम् ॥ १०० ॥

पप(पतत)मालिनीच्छन्दः । ठाड्डणम्-

"नमयययुतेयं मालिनी भोगिलोके ॥"

पञ्चदशाक्षरं मालिनीवृक्षम् । तौ नगणौ तदनु भगणः तदनु तौ यगणौ ॥

[ १०१ ] यदि वरुं गतयामं तदा भुता रङ्गाते । अहं नि.सेह रुतं भयति, तेल्लेन

॥ १०१ ॥

[ अथचूटिका ]

कन्दर्पेन समं न तिष्ठति । यद् विद्यो निर्देष्टेण दोषं शिवा रजोऽपि निरक्तः । तेन परवेदना न  
भुता-न ज्ञाता । अतस्तस्मै खलाय निष्ठायायैकं मालिनीवृक्षं कथये ।

छन्दोलङ्घनं कण - 'नमयययुतेयं मालिनी भोगिलोके ।'

[ १०० ] यदि ॥ (अपि ?) रतिविरामेऽहं स्पष्टदयं गदसौख्यमज्ञास्य(म्) तदा यो रागो  
भयरङ्गजेदमुद्रितघासीत् तेनैकं कुम्भं भुत्वाऽधारयिष्यम्, यतो हृदयं विरक्तं तत्र कुम्भे स्तिब्धत्वा  
अस्यापयिष्यम् ॥

[ १०१ ] यदि वरुं गतयामं भवति, तदा भुता रङ्ग(रङ्ग)ते, अथ वि सेहो व्या - 'हारिं रीण

पहिउ भणइ पसयच्छि<sup>१</sup> धीरि मणु<sup>२</sup> पंथि घर<sup>३</sup>,  
 संवरि<sup>४</sup> णिरु<sup>५</sup> लोयणह<sup>६</sup> वहंतउ<sup>७</sup> नीरु<sup>८</sup> मरु ।  
 पावांसुय<sup>९</sup> बहुकज्जि गमहि तहि<sup>१०</sup> परिभमइ,  
 अणकियइ<sup>११</sup> णियइ<sup>१२</sup> पउयणि सुंदरि ! णहु<sup>१३</sup> बलइ ॥१०२॥  
 ते य विएसि<sup>१४</sup> किरंतय<sup>१५</sup> वम्महसरपहय,  
 णिययरणिय सुमरंत<sup>१६</sup> बिरह सवसेय कय<sup>१७</sup> ।  
 दिवसरयणि णियदईय<sup>१८</sup> सोय असहंत मरु,  
 जिम तुम्हिहि<sup>१९</sup> तिम<sup>२०</sup> सुंघि<sup>२१</sup> पहिय झिज्जंति<sup>२२</sup> णिरु ॥१०३॥

१ C पसयच्छि, B पसियच्छि । २ A मणुय । ३ C घर । ४ O संवर । ५ A णिरु ।  
 ६ B लोयणह । ७ A वहंत । ८ A नीरु । ९ B पावांसुयह । १० A C तह ।  
 ११ A C अणकियइ । १२ O णिय । १३ B णहु । १४ C विदेसि । १५ A वम्मह<sup>१५</sup> ।  
 १६ B सुमरंत । १७ B किय । १८ C दईय । १९ B तुम्हह । २० A तिम ।  
 २१ C सुंघि । २२ B झिज्जंत ।

३

[ टिप्पणकरूपा व्याख्या ]

पुनः प्रसन्नस्त्वय्ये । यदि द्रव्यं हारितं भवति तदा जित्वा पुनः प्राप्यते । परं  
 पथिक ! प्रियस्य विरक्तं चित्तं कथं व्यापयति (० र्तते) ॥ १०१ ॥

[ १०२ ] हे सुन्दरि ! खिरा भव । मनो मार्गे घर । लोचनार्थं यहभीरं संपर ।  
 प्रवासिनो बहुकर्मणि गच्छन्ति भ्रमन्ति च । मत्क(भरु)ते प्रयोजने न व्याधु-  
 रन्ति ॥ १०२ ॥

[ १०३ ] ते य विदेशे भ्रमन्तः, मन्मथतरप्रहता निजगृहिणी[ः] स्मरन्तः,  
 विरहेण घसी(शी)कृताः, दिवसरात्री निजदप(यि)ताशोकमरमसहन्तः, यथा पूर्वं  
 तथा नितरां पथिका अपि क्षीयन्ते-दुर्बला भवन्ति ॥ १०३ ॥



[ अथपूरिका ]



(२५) भवति यदा तेज्येनात्महृदये-मर्त्ये, अथ द्रविणं हार्यते पुनरपि त्रिषा निवस्यते-  
 प्राप्यते । हे पथिक ! प्रियस्य विरक्तं हृदयं कथं व्यापयते ॥

[ १०२ ] पथिको भणति-हे प्रणवादि ! मनो पीरय, मार्गे घर, लोचनार्थं यहभीरं निवर्त  
 संवर । पथिका मनुकार्यं गच्छन्ति, तत्र परिस्रमन्ति । भ्रमन्ते निजप्रयोजने हे सुन्दरि ! न  
 वरन्ति-न व्याधुयन्ति ॥

[ १०३ ] ते य विदेशं गमन्तो मन्मथतरप्रहता निजगृहिणीः स्मरन्तो विरहेण घसीकृताः,  
 दिवसरात्री निजदपि ताशोकमरमसहन्तः, यथा पूर्वं तथा नितरां पथिका अपि क्षीयन्ते-  
 दुर्बला भवन्ति ॥

एय<sup>१</sup> वयण आयन्निवि दीहरलोयणिहिं<sup>२</sup>,  
पदिय<sup>३</sup> अडिछु<sup>४</sup> वियसेविणु मयणुकोयणिहिं । [ अर्द्धम् । ]

जइ मह णत्थि<sup>५</sup> णेहु ताकं तहं,  
पंथिय<sup>६</sup> कज्जु साहि मह कंतहं ।  
जं<sup>७</sup> विरहमि मज्झ<sup>८</sup> णकंतह,  
हियउ हवेइ मज्झ<sup>९</sup> णकंतह ॥ १०४ ॥ [ अडिछुच्छन्दः । ]<sup>\*</sup>

1 C पदियः । 2 A 'लोयणिहिं' । 3 A पदि अडि<sup>०</sup> । 4 C अडिछु । 5 A णेहु णत्थि ।  
6 A पंथिय कज्जु । 7 A जं । 8 B मज्झ णहु, A C णकंतह ।

[ टिप्पणस्या व्याख्या ]

<sup>१</sup> [ १०४ ] एतद् वचनमाकर्ण्य दीर्घतराणां(स्या) मदनोत्कौकुप्यया अडिछु पठिता ।

संदेश(रा)पक्षकोऽपमिति ग्रन्थमायं सूचयन्नाह-यदि कान्तस्य मयि जेहो नास्ति, तथापि मम कान्ताय, कार्य-संदेशक साधय-कथय । यद् विरहाग्निर्मेम कान्तस्य, अन्यथा मम हृदय ज्वालयति, न कान्तस्य-पक्षोऽर्थः ।

यदि तस्य जेह (हो) मयि नास्ति, इत्यहं 'ताक' देशीत्यात् तर्कयामि । तथापि पथिक ! मम कान्ताय कार्य-संदेशक साधय-कथय । श्राव्यत्वात् पथीत्वाने चतुर्थी । यद् विरहाग्निर्मेम मध्यम्, आनकान्त-वासिकान्तं यावत्, नना(स्या)न्तं-अहर्निवसं रात्रिप्रान्तं हृदयं ज्वालयति-द्वितीयोऽर्थः ॥ १०४ ॥

अडिछुच्छन्दः । लक्षणं यथा-

पउपइ ॥॥ जमकु वि दीसइ, अडिछुहु सु बुहहि सलीसइ ॥

अडिछुच्छन्दोत्तरणम्-चतुःपदेषु एक सदृशो ज(य)मको भवति । स विधुपैः अडिछुच्छन्दः कथ्यते ॥

७-७-७-७-७

[ अवपूर्विका ]

७-७-७-७-७

[ १०७ ] एतद् वचनमाकर्ण्य दीर्घतराणां(स्या) मदनोत्कौकुप्यया, अडिछु पठिता ।

संदेशपक्षकोऽपमिति ग्रन्थमायं सूचयति-यदि कान्तस्य मयि जेहो नास्ति, इत्यहं 'ताक' देशीत्यात्-तर्कयामि, तथापि पथिक ! मम कान्ताय, कार्य-संदेशक साधय-कथय । श्राव्यत्वात् पथीत्वाने चतुर्थी ॥

द्वितीयपक्षे-यद्विरहाग्निर्मेम मध्यम्, आनकान्त-वासिकान्तं यावत्, नकान्तं-अहर्निवसं रात्रिप्रान्तम्, हृदयं ज्वालयति-द्वितीयोऽर्थः ॥



कहि ण सवित्यरु<sup>१</sup> सक्कउ<sup>२</sup> भयणाउहवहिय,  
इय<sup>३</sup> अवत्थ अम्हारिय<sup>४</sup> कंतह सिव<sup>५</sup> कहिय ।  
अंगभंगि णिरु अणरुइ<sup>६</sup> उज्जगउ<sup>७</sup> णिसिहि,  
विहलंघल गय मग्ग चलंतिहि<sup>८</sup> आलसिहि<sup>९</sup> ॥ १०५ ॥  
धम्मिलह संवरणु न घणु कुसमिहि रइउ,  
कज्जलु<sup>१०</sup> गलइ कवोलिहि जं नयणिहि<sup>११</sup> धरिउ<sup>१२</sup> ।  
जं पियआसासंगिहि अंगिहि<sup>१३</sup> पलु चडइ<sup>१४</sup>,  
विरह<sup>१५</sup> हुयासि<sup>१६</sup> झलक्किउ<sup>१७</sup> तं पडिलिउ झडइ ॥ १०६ ॥  
आसाजलसंसिच विरहउन्हत्त जलंतिय<sup>१८</sup>,  
णहु<sup>१९</sup> जीवउ<sup>२०</sup> णहु मरउ पहिय ! अच्छउ धुक्खंतिय<sup>२१</sup> ।

- १ O सवित्यरु । २ C मण्यवह<sup>२</sup> । ३ B नास्ति 'इय', C हुय । ४ A लम्हारीय ।  
५ B पहिय कंतइ । ६ B सव, C यउ । ७ C अणरउ, B अणरउ । ८ B उपागउ ।  
९ B C चलंतइ । १० C आलसिहि । ११ C कज्जल । १२ C मयि । १३ B परिपउ ।  
१४ A अंगि पं । १५ B चडइ । १६ A विरह । १७ A हुयउ, D हुयउ । १८ O झलकि  
पडिउउ व, D तं पडिलिउ झडइ । १९ A जलवी, C जलवी । २० A नहु । २१ B जीवउ ।  
२२ O धुक्खंति ।

[ दिग्गजकथा व्याख्या ]

[ १०५ ] भो पथिक ! संदेशपो विस्तारः । मदनस(श)रव्यातया मया कधि(धमि)तुं  
न शक्यते । पर भो पथिक ! मदीयाऽप्यस्या मिषतमस्यामे सया पथनीया ।  
अदानंशं मे-मम अहं अरतिपंचते । तथ विरहे मागं चळन्त्या विदलहला  
मयामि ॥ १०५ ॥

[ १०६ ] धम्मिल(मिमह)स्य संवरणं पुण्यमेव रचितम् । नेत्रयोर्दृष्टं कज्जलं  
कपोलमागं गलति । यत् प्रियागमास(श)या पलं-मांसं वेदे चटति, तद्विरहाग्निना  
झलकितं-भस्मीकृतं द्विगुणं सृष्टति ॥ १०६ ॥

[ १०७ ] आसा(श)जलेन रांस(सि)का विरहाग्निना ज्वलन्ती च ॥ जीयामि,

—४—४—४—४—४—

[ अथपूरीया ]

—४—४—४—४—४—

[ १०८ ] पथिक ! अहं मदनपुपभाषिणः संदेशकं सविष्णं कधि(धमि)तुं न शक्येति,  
परिमात्रपत्न्या शक्यं कायाय कथय । आगाह-अहं अहं, निज-मरति, निजि जगता, विदल-  
हला वातिमागं चळन्त्या आहसेन ॥

[ १०९ ] धम्मिलस्य संवरणं पुण्यमेव रचितम्, नेत्रयोर्दृष्टं कज्जलं कपोलमागं सृष्टि, यत्रिवा-  
गमास(श)या पलं-मांसं वेदे चटति, तद्विरहाग्निना ज्वलन्ती च-भस्मीकृतं द्विगुणं सृष्टति ॥

इत्यन्तरि पुण पुणवि<sup>१</sup> तेणि<sup>२</sup> पहिय<sup>३</sup> धरेवि मणु,  
फुल्लउ<sup>४</sup> भणियउ<sup>५</sup> दीहरच्छि<sup>६</sup> णियणयण फुसेविणु ॥ १०७ ॥

सुन्नारह जिम मह हियउ, पिय<sup>७</sup>उक्किस्स करेइ<sup>८</sup> ।  
विरहहयासि दहेवि करि, आसाजलि सिंचेइ<sup>९</sup> ॥ १०८ ॥

पहिउ<sup>१०</sup> भणइ पहि जंत अमंगलु<sup>११</sup> मह<sup>१२</sup> म करि<sup>१३</sup>,  
रयवि<sup>१४</sup> रयवि पुणरुत्त<sup>१५</sup> बाहं संवरिवि धरि ।  
पहिय ! होउ तुह<sup>१६</sup> इच्छ<sup>१७</sup> अज्ज सिञ्जउ गमणु,  
मह न रुनु विरहमिधूम लोयणसवणु ॥ १०९ ॥

1 A O पुणवि पहिय । 2 A O नासि 'तेमि' । 3 A धारवि, O धरेविउ । 4 A फुल्लउ । 5 A O मणियउ । 6 A दीहरच्छि, B दीहच्छि । 7 O पय । 8 A उक्किस्स करेइ, C उक्किस्सरेइ । 9 A सवेइ । 10 O पहिय । 11 O अमंगल । 12 O मह । 13 B करिइ । 14 O रयवि । 15 O पुणरुत्त । 16 A तुय । 17 B इच्छित ।

[ दिग्गन्धर्व्या व्याख्या ]

न मृ(त्रि)पतेः पुपलंती अग्निरिव तिष्ठामि । अचान्तरे, पथिकं मनो धृत्या, पुनः पुनरपि नेत्रे स्पृष्ट्वा, फूलको भणितः ॥ १०७ ॥

[ १०८ ] हे प्रिय ! मम हृदयं स्वर्णकारयद् वर्तते । यथा स्वर्णकारः प्रियोत्कृष्टया-अमीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा, अल(ले)न सिञ्चति, तथा शरीरस्वर्णं प्रियविरहसारणेनाग्निना दग्धम्, पुनः सङ्क्रमाद्याजलेन सिञ्चितम् ॥ १०८ ॥

[ १०९ ] पथिको भणति-अजितः पथि ममामङ्गलं मा कुतः, यदित्या ददित्या । पुनरभूणि संवर । सा प्राह-पथिक ! तवेप्सितं भवतु । अथ शमनं सिद्धयतु । मया न ददितम् । विरहोन्मत्तमाधिकृत्यलोचनम्र(स्त्र)पथं जातम् ॥ १०९ ॥



[ अन्तर्द्वारा ]



[ १०७ ] अनाजलेन शिष्टा विरहमग्निना अकन्दं न च पीबामि, नो मरामि, निरत्यग्निरिव पुपलंती तिष्ठामि । अचान्तरे मनो धीरयित्वा, नेत्रे स्पृष्ट्वा, फूलको भणितः ॥

[ १०८ ] हे प्रिय ! मम हृदयं स्वर्णकारयद् वर्तते । यथा स्वर्णकारः प्रियोत्कृष्टया-अमीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा जलेन सिञ्चति, तथा शरीरस्वर्णं प्रियविरहमग्निना दग्ध्वा पुनः सङ्क्रमाद्याजलेन सिञ्चति ॥

[ १०९ ] पथिको भणति-पथि अजितो ममि ममामङ्गलं कुतः । यदित्या पुनरभूणि संवर । सा प्राह-तवेप्सितं भवतु । अथ शमनं अस्ति यतः । मया नो ददितम् । विरहोन्मत्तमाधिकृत्यलोचनम्र पथं जातम् ॥

पहिउ भणइ पसयच्छि<sup>१</sup> ! तुरियउ किं वज्जरहि,

रवि<sup>२</sup> 'दिणसेसि' पहुचु पडुंजहि<sup>३</sup> दय करहि ।

जाहि<sup>४</sup> पहिय ! तुह<sup>५</sup> मंगलु<sup>६</sup> होउ<sup>७</sup> पुणत्तवउ,

पियह कहिय हिव<sup>८</sup> इक्क<sup>९</sup> "मडिल अजु"<sup>१०</sup> चूडिलउ ॥ ११० ॥

तणु<sup>११</sup> दीउन्हसासि सोसिज्जइ<sup>१२</sup>,

अंमुजलोहु नेय सो सिज्जइ ।

हियउ पउक्कु<sup>१३</sup> पडिउ दीवंतरि,

णाइ पतंगु पडिउ<sup>१४</sup> दीवंतरि ॥ १११ ॥

- 1 A पसयिउ, B पसिययिउ । 2 B दिवि । 3 C 'सेस' । 4 O पडुजय । 5 O जहि ।  
6 A हुय, B हुय । 7 O मंगल । 8 O हो । 9 A नासि 'हिव' । 10 A इक्क अजिउ ।  
11 B O अजु, A अजु तह । 12 C सिज्जु । 13 B 'पियह' । 14 O पडिउ ।  
15 A B 'पडिउ पियंगु पार दीवंतरि' एतादृशः पाठः ।

[ टिप्पणकरुमा आख्या ]

[ ११० ] पयिको भणति—हे प्रसूतिप्रमाणलोचने ! तु(त्वं)रितं कथय, किं ह्ये-  
शाकं दास्यसि । रविः—सूर्यः, अस्तं आयातः । ममोपरि ह्येषां कृत्वा प्रेयय । सा आसीं  
(‘शिपे’)दस्या कथयति—जा(या)हि त्यम् । तथ पुनः पुनर्नवो मङ्गलो भवतु । मम  
प्रियस्वाप्रे एकं अ(म)डिलं अन्यत् चूडिलकं कथनीयम् ॥ ११० ॥

[ १११ ] तनु दीर्घाण्यु(प्य)श्वासैः सोक्ष्य(ध्रुप्य)ते, अंभुजलीपस्तु तस्मादुत्प-  
न्नोऽपि न च सो(ऽनु)प्यते—इति मद्दाशयम् । मम हृदयं द्वीपान्तरे पतितं—हृदयं  
जातमित्यर्थः । मये पतङ्गो द्वी(दी)पमध्ये पतितः, सोऽपि सृ(त्रि)प्यते ॥ १११ ॥

मडिलउछन्दः । तल्लक्षणम्—

“जमकु होइ जहि बिहु पय जुचउ । मडिलछंदु तं अजुणि चुचउ ॥”

—०—०—०—०—

[ अथवृत्तिः ]

—०—०—०—०—

[ ११० ] पयिको भणति—हे प्रसूतायि ! त्वरितं किञ्चिद् बध । रविर्दिवसेषं प्रातः । ह्येषां  
कृत्वा मां विसर्जय । सा मद्—हे पयिक ! मम, तव पुनर्नवं मङ्गल्यं भवतु । प्रियायैकां  
अ(म)डिलां अन्यत् चूडिलकं च बधे ॥

[ १११ ] तनु दीर्घाण्यु(प्य)श्वासैः सोक्ष्य(ध्रुप्य)ते । अंभु(अंभु)जलीपस्तु तस्मादुत्पन्नोऽपि न च  
हृदप्यते इति मद्दाशयं ( ! मद्दाशयम् ) । मम हृदयं द्वीपान्तरे पतितं—हृदयं जातमित्यर्थः । मये  
पतङ्गो द्वीपमध्ये पतितः । सोऽपि त्रिप्यते ॥

उत्तरायणि 'वडिहि दिवस,  
 गिसि दक्खिण' इहुं पुज्ज', गिउडउ' ।  
 दुच्चिय वडिहि' जत्थ पिय,  
 इहु तीयउ विरहायणु' होइयउ ॥ ११२ ॥

\*

गयउ विवसु थिउ सेसु पहिय ! गमु' मिद्धियइ,  
 गिसि अत्थमु' बोलेवि दिवसि" पुणु" चल्लियइ ।  
 विंघाहरि" दिण" विंघ" जुन्ह" गोसिहि" वलइ",  
 तो "जाइअइ अ कज्जि मइ" अइआवलइ\*,  
 जइ न रहहि इणि ठाइ" पहिय ! इच्छहि गमणु",  
 चुटिहउ खडहडउ पियह गाहाइ" मणु ॥ ११३ ॥

\*

1 C वडिहि । 2 C दक्खिण, B दक्खण । 3 C इव । 4 C पुज्जि । 5 C गिउडउ ।  
 6 A ववसि । 7 A लीयउ । 8 A विरहायणु, C पुज्ज विरहायण । 9 C गम ।  
 10 C अत्थमु । 11 C विविदि । 12 C पुज्जि । 13 B विंघहरि । 14 B C दिवि ।  
 15 C थिउ । 16 C जुव । 17 B गोसहि । 18 C चलइ । 19 A जावइ अकज्जि ।  
 20 B ममइ, A मइ अ । \* C आदर्से एव वाद 'रदसि तो आइ हउ कज्जिहिं आयरलउ'  
 एतासो कथ्यते । 21 B C ठाइ । 22 B गमणु । 23 A गाइ अकज्जि ।

[ दिवसकल्पना आध्या ]

[ ११२ ] क्षयकालस(स्य) दुःखतामाह-उत्तरायणे दिवसा वर्धन्ते रात्रयो  
 हीयन्ते, दक्षिणायने रात्रयो वर्धन्ते दिवसा हीयन्ते । यत्र द्वे वर्धते तन्मध्ये दप,  
 त्रि(तृ)तीयः[ः] विरहायणो जातः । इयोहोनीं तुर्यः सुखायनः, चकारात् ॥ ११२ ॥  
 धोडियारलपच्छन्दः । तत्तल्लणम्-

"दोहाडदु जि दु दल्ल पडि मव ठविज्जहि पंच मु केहा ।

चुडिउउ ठ वुह मुणहु मुल्लु पयवइ ससु मु एहा ॥"

दोषकच्छन्दसं पठित्वा प्रान्ते प्रान्ते पञ्च पञ्च माथा व्यसन्ते । धोडियारलको  
 भवति ॥

[ ११३ ] दिवसो गतः, स्थितः शेषः (प.) । हे पथिक ! गमनं मुख्यतया । निर्धां

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[ अवनृपिण ]

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[ ११२ ] उत्तरायणे दिवसा वर्धन्ते, रात्रयो हीयन्ते, दक्षिणायने रात्रयो वर्धन्ते न दिवसाः ।  
 यत्र द्वे वर्धते तन्मध्ये-पुष्यतृतीयो विरहायणो जातः । इयोहोनीं तुर्यं सुखायनश्चकारात् ॥

[ ११३ ] हे पथिक ! दिवसो गतः-स्थितो गतः । यत्र मुख्यतया । निरवतमव

फलु<sup>१</sup> विरुह्णि पवांसि तुअ<sup>३</sup>,

पाइउ अम्हिहि जाइ पियह मणु ।

ਚਿਰ' ਜੀਵੰ ਤਤ ਲਛੁ ਵਰੁ, :

हुअल संवञ्जरतुल्लउ<sup>६</sup> इक्कु दिणु ॥ ११४ ॥

जइ पिम्मविओय' विमुठल्लयं हिययं,

जह् अंगु 'अणंगसरेहि ह्यं णिहुयं ।

जइ बाहजलोह कबोलरयं णयणं,

जह् जिञ्च मणंमि त्रियंभिययं मयणं ॥ ११५ ॥

1 A कल । 2 A तुष । 3 A जगह । 4 A बिर । 5 C समरतुल्य । 6 A विभोह ।  
7 C अगंगु घ° । 8 B C कभोल° । 9 B गिष मण विंभिष मयण ।

[ टिप्पणकरुषा व्याख्या ]

निर्गमयित्वा क्षालये पुनश्चक्ष्यताम् । पथिकः ग्राह-विन्याधरे । दिनविश्वज्योत्स्ना  
गोक्षे-प्रभाते ज्वलति । अतः कारणाद् रात्रौवेय कार्यं उत्तुके भया गम्यते । पुनः  
सा ग्राह-हे पथिक ! यद्यस्मिन् स्थाने न तिष्ठति-गमनमिच्छति, तथा एकं  
चुदिलकं पदद्वयं च गार्था भणो ॥ ११३ ॥

चूडिलकं प्रदहन् च गार्थां भणैः ॥ ११३ ॥  
[ ११४ ] हे प्रिय ! तव प्रयासे विरहाग्नेः सकाशात् फलं प्राप्तं इति गत्वा म्रियं  
भण । किं तत्-चिरंजीवी भवः प्राप्तः । यदेकोऽपि वासरः संप्रत्यक्षमाप्नो  
जातः ॥ ११४ ॥

[११५].....[अस्य पदस्य व्याख्या नोपलभ्यते मूलादर्शे ।]

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[ भाष्यसूत्रिका ]

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भोलमिवा-निर्गममिवा, शिवसे पुनस्त्यजाम् । हे विष्णवाधरे ! दिव्यिन्द्राभ्योऽन्ना-भावाभ्यो  
 श्वेते-प्रसाते ज्वलति । मयाऽप्यैतुष्ये कथं वाम्यते । पुनः सा ग्राह-यद्यस्मिन् स्थाने ॥  
 तिष्ठति, हे पथिक ! यदि गन्तव्यमिति, तदा पश्चित्कं, कष्टदहकं, याप्यो य मियाप मनेः ॥

सद्वृत्तव्यवहारं यथा—

सुगन्ध इव गीम न छन्दः सुखं भविष्य, एषु चासीम गीतं गुरुः शत्रुनेरुषः ।

सुगन्ध इव पीम व एते कुम्भे भावि, तेषु चामिनेषु तेन पुत्रैश्च सुतैश्च  
कन्दर्प-पद्मेति त्रिभु पक्षिरूप, कन्दर्पादिति दुर्व्वं व सं वरिद ॥ ६ ॥

[ ११४ ] हे शिष्य ! तव प्रयासे विव्हादोः फलं प्राप्नोमि यथा शिषं भज । किं वृत् ?  
 चिन्तनीयां परां प्रज्ञां । यदेकोऽपि वासता संवत्सराभ्यां जातः ॥

[ ११५ ] यदि मे त्रिविधयोगे हृदयं चित्तेश्वरम्, सद्यश्चमनहृदयैर्दिगुलं यथा हृदम्, यदि  
 चान्तर्लोक्ययोगेश्वरं मेतन्म, यदि मनसि नित्यमपि नन्दनं चित्तुमिदम्, त्वापि जीयते ॥

ता पहिय ! केम गिसि समए पाविज्जइ निवइ यं तह णिइ ।  
जीविज्जइ जं पियविरहणीहि दिवसाइ, तं चुज्जं ॥ ११६ ॥

पहिय भणइ कणयणि ! सयलुं जं तुम्हि कहिय,  
अज्जइ जं मइ दिहुं पयासिसु तं अहिय ।  
पडमदलच्छि पलट्टिहिं इच्छहि गियमुवणुं,  
हउं पुणि मग्गि पयट्टउ भजि म मह गमणुं ।  
पुव्वदिसिहिं तमु पसरिय, रवि अत्थमणिं गठ ।  
गिसि कट्टिहि गम्मियइ, मग्गु दुग्गमुं सभउ ॥ ११७ ॥

1 B C विवृत्तिः । 2 C विवृत्तिः । 3 C सवत् । 4 B ईदुः । 5 A पलट्टिहि, B पलट्टिहि । 6 C मुवणु । 7 A हउ । 8 B यवणु । 9 B पुव्वदिसिहि । 10 B भणयणि । 11 C मग्गु मउ ।

[ विपनकल्पा व्याख्या ]

एतत् खड्डकच्छन्दः । लक्षणम्—

“सगणा इय वीस य छउ पुन मणिय, लहु पालीए [वीस] गुरु सुमणोहरय ।  
सहइइयनामेहि निध पसिद्धपय, अद्वलहु नामि दुईय य त कहिय ॥”

विद्यति सगणा, लघु चत्वारिंशत्, विद्यति गुरुषु । अतिपल्लवो नाम-  
द्वितीय नाम ।

[ ११६ ] तावत् हे पयिक ! निदि निवृत्ति [ ] विद्वा च कथ प्राप्यते । यत्  
पियविरहितामि केविह् ( केविद् ) दिवसा जीव्यते तदेवाध्वयम् ॥ ११६ ॥

[ ११७ ] पयिको भणति—हे कनकाङ्गि ! यत् त्वया सकल कथितम्, अन्यत्  
पन्नया लघु वृत्तान्तम्, तस्मादधिक प्रकाशयिष्ये । हे पल्लवलि ! निजम-  
वने प्रयाहि । अह पुनर्माग्यो भवतामि । मम हृते मार्गो दुग्गमो वर्तते, अन्यथा  
समय ॥ ११७ ॥

—०—०—०—०—०—

[ अन्वयवृत्तिः ]

—०—०—०—०—०—

[ ११६ ] तावत् हे पयिक ! निदि निवृत्ति, विद्वा च कथ प्राप्यते (प्राप्यते), यत् पियविरहि-  
तामि केविहिवसा जीव्यते तदेवाध्वयम् ॥

[ ११७ ] पयिको भणति—हे कनकाङ्गि ! यद्भवत् सकल कथितम्, अन्यद् वन्नया लघु,  
तत् सविशेष प्रकाशयिष्ये । हे पल्लवलि ! अगुह, निवपवन वाञ्छय । अह मार्गो भवतामि ।  
मम गमन मा भक्षय । पूर्वदिशस्तत्र प्रवृत्तम् । रविरक्षयन रात्रि । निदि कटेव गम्यते । मार्गो  
दुग्गम समयश्च ॥

पहियवयण<sup>१</sup> आयन्नवि<sup>२</sup> पिम्मविओइरिय<sup>३</sup>,  
 ससि उसासु दीहुन्हउ पुण खामोयरिय<sup>४</sup>,  
 अंसुकणोहु कवोलि<sup>५</sup> जु किम्मइ<sup>६</sup> कुइ रहइ,  
 णं विहुमपुंजोवारे मुत्तिउ सुइ सहइ<sup>७</sup> ।  
 कहइ रुवइ<sup>८</sup> विलवन्ती पियपावासहइ<sup>९</sup>,  
 भणइ<sup>१०</sup> कहिय<sup>११</sup> तह पियह इक्कु<sup>१२</sup> खंघउ दुवइ<sup>१३</sup> ॥११८॥

\*

सह<sup>१४</sup> हियं<sup>१५</sup> रयणनिही<sup>१६</sup>, महियं गुरुमंदरेण तं णिचं<sup>१७</sup> ।  
 उम्मूलियं असेसं, सुहरयणं<sup>१८</sup> कडियं<sup>१९</sup> च तुह पिम्मे ॥ ११९ ॥

1 A वयणु । 2 C आयन्नवि । 3 A 'विउरिय; B विउवरिय । 4 A खामोइरिय ।  
 5 C कवलि; B कवोलिहि । 6 C केमइ । 7 B गइइ । 8 B कइइ । 9 C 'पावासहइ; B  
 'पावासइ । 10 B भणइ । 11 B कहिय सहिय तर । 12 A इक्कु; B इक्कु । 13 C दुवइ ।  
 14 B मम । 15 C रुवइ । 16 A 'महियं तुह विरदमंदरे णिचं । एतादृशः  
 पठः । 16 C 'रुवइ; B 'रयण । 17 A B कडिइइ ।

[ विष्णुनरुपा व्याख्या ]

[ ११८ ] पधिकवयणं श्रुत्वा प्रेमवियोगितया हसामोदयां दीर्घोक्त(ण)भ्यातो  
 मुक्तः । तस्मिन्पक्षे मधुकण(णो) यः कोऽपि कपोले शिष्टति, तन्मन्ये विद्रुम-  
 पुञ्जोपरि भीतिकं सो(शो)भते । ततः प्रियप्रवासवता रोदिति विलपन्ती पधिकाय  
 कथयति—एकं स्तब्धपर्यः दुषइयं च मियं यदेः ॥ ११८ ॥

[ ११९ ] मम हि(ह)दयमेव रक्ताभिः । तत् तव गुरुविरदमन्दरेण नित्यं मयि-  
 तम् । उम्मूल्य सुखरदां सममं निष्कसितम् ॥ ११९ ॥

विपदीकृतः । तद्वक्ष्यम्—

पदमगणे फलटर्कं चउक्ताय पंच हुंति फमन्ता ।

गुरुममसन्वल्लुया दुवइय नीयलहंता ॥ १ ॥

०२-०२-०२-०२

[ मधुप्रीका ]

०२-०२-०२-०२

[ ११८ ] पधिकवयणं श्रुत्वा प्रेमविय(यो)भक्त्या हसामोदयां दीर्घोक्तः भ्यातो मुक्तः । तस्मिन्-  
 पक्षेऽमुक्तो यः कोऽपि कपोले निष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि भीतिकं सोभते । तथा प्रियप्रवा-  
 सवता रोद(रि)ति विह्वल(व)ती पधिकाय कथयति—हे पधिक ! एकं स्तब्धं दुषइं च मियं-  
 भर्ता यदेः ॥

[ ११९ ] मम हृदयेव रक्तभिः । तव गुरुविरदमन्दरेण नित्यं मयितम् । उम्मूल्य सुख-  
 रदां निष्कसितम् ॥

मयणसमीरविह्वय' निरहाणल' दिद्विफुल्लिगणिन्मरो,  
 दुसह' फुत्त तिब्ब मह हियइ' निरतर शाल' दुद्धरो' ।  
 अणरइछारुत्तिचु पचिच्छइ तज्जइ ताम दडुए',  
 इह अच्चरेत्त तुज्ज' उच्छटि सरोरुह' अभ् वडुए ॥ १२० ॥

खधत्त दुबइ" सुणेवि" अगु रोमचियत्त,  
 णेय पिम्म" परिवडिउ" पहिउ मणि" रजियत्त" ।  
 तह "पय जपइ मियनयणि सुणिहि" धीरि" खणु",  
 किहु पुच्छत्त ससिययणि पयासहि" फुड" वयणु ॥ १२१ ॥

1 A "विह्वय" । 2 B "निरहाणल" । 3 B O दुल्लु फुत्त । 4 C हियव । 5 B शाल ।  
 ॥ O दुद्धरो । 7 B दडुए । 8 A तम्ह । 9 C सरोरुह । 10 A दुवेइ । 11 B सुणेविउ ।  
 12 B पित्तु । 13 C पचिच्छइत्त । 14 A मण । 15 B रजियत्त । 16 A O तह जपइ । 17  
 A सुणि तह । O पुच्छइ । 18 C धीरपत्त । 19 A O वय । 20 B वयणइ । 21 B फुड ।

[ दिग्गजकृपा व्याख्या ]

[ १२० ] मदनसमीरणेन विधूतो विरहान्नलो वलते । कीदृश - दु(ह)ष्टिफुल्लिगीः  
 निमरा - भूत इत्यर्थः । तीव्र मम द्वि(ह)दये स्फुरन् ज्वलन् । पुन कीदृश - नि(र)  
 तरज्जालादुधेर । पुनः - भरतिरक्षायुक्तः । मा परलोकाय प्रेरयति । तदकुर्वन्ती  
 तमेवति वर्जते । परमेतदाश्रयं तयोः कण्ठया सरोरुह वर्जते । मयि कमल कथं  
 वर्जते ? - अथ तु सरोरुह आसम् ॥ १२० ॥

[ १२१ ] स पथिक घग्धक दुषदी च ध्रुपा, भजे रोमाञ्जकञ्जको वधू ।  
 तथा भेरी(म) न गड (तम्) । तथा पथिकस्य मनो यञ्जित (तम्) । तथापि हि  
 मृगानेने । मनो धीरप(यि) वा फानिचित् पतानि जल्प । पुन , तथाऽह किञ्चित्  
 वृष्णमि । यदि वासिजवने । स्फुट - प्रकट प्रकाशयति ॥ १२१ ॥



[ अथपथिका ]



[ १२० ] मदनसमीरणेन विधूतो विरहान्नलो वलते । कीदृश - रष्टिस्फुटिर्हैविमर - भूत  
 इत्यर्थः । तीव्र मम द्वये स्फुरन् ज्वलन् । पुन कीदृश - निर तरज्जालादुधेर । पुनरति  
 रक्षायुक्तः । मा परलोकाय प्रेरयति । तदकुर्वन्ती तम्(तमे)वति वर्जते इति च । मयमेतदाश्रयं  
 तयोः कण्ठया सरोरुह वर्जते । अथ तु सरोरुह आसम् ॥

[ १२१ ] शक्य द्विषी च ध्रुपा अगु रोमाञ्जितम्, भेज भेज ध्वजितम् । पथिको मनसि  
 रजित । वा मयि जल्पति - ध्रुप, खण धीरा भव, हे वासिजवने ! किमपि वृष्णमि, स्फुट -  
 प्रकट यदि प्रकाशयति ॥ द्विषीण दोलध्वज वया -

कर्मणो कर्मण्य भवकल्य पथ कुमि कर्मकल्य ।

शुक्रमन्त्रमन्त्रदुष्ट दुर्वर धीरपदम् ।



णवघणेरहविणगाय' निम्मल' फुरइ करु,  
 सरय'रयणि' पच्चक्खु' झरंतउ' अमियभरु ।  
 तह चंदह जिणणत्थु' पियह संजणिय सुहु,  
 कइयलमि' विरहग्गिधूमि' झंपियउ' सुहु ॥ १२२ ॥  
 वंककडक्खिहि' तिक्खिहि' मयणाकोयणिहि',  
 भणु वट्टहि कइ' दियहि झुरंतिहि' लोयणिहि' ।  
 जालंधरि' व सकोमलु' अंगु सोसंतियह',  
 हंससरिस सरलयवि गयहि लीलंतियह' ॥ १२३ ॥  
 इम' दुक्खह तरल्लिहि कांइ' तइ' अपियइ',  
 दुस्सह' विरहकरवत्तिहि' अंगु करप्पियइ' ।

1 C भवितागह । 2 C निम्मल । 3 A सरह । 4 A रुदि । 5 A पचक्ख । 6 B झरंतउ । 7 C जिणणत्थ । 8 A कइय अमि । 9 B तत्ति 'धूमि' । 10 C कंयियव । 11 B C कविक्खिहि । 12 A तिक्खि, B तिक्खिहि । 13 A मयणाकोयणिहि, B कोयणिहि । 14 A कइ । 15 A झुरंतउ । 16 C जालंधर । 17 A B लोयण । 18 C दुक्खियह । 19 C लीलंतियहि । 20 B इमइ दुक्ख । 21 A इ गह । 22 A तणु । 23 A अमीभइ । 24 C दुक्ख विरु । 25 C करविहिहि । 26 A करोमीभइ ।

[ विष्णुकल्या व्याख्या ]

[ १२२ ] नूतनमेघरेखाविनिर्गतचन्द्रवत् निम्नैलं तव पदं वर्त्तते । यथा रत्नयां भक्त(स्य)क्षी अमृतकरो ममृतं श्रु(ष्ट)रन् सो(शो)मते । तद् वदनं चन्द्रसदृशं कं दिनमारभ्य विरहाग्नी श्रपितः (तम्) - श्यामीकृत(तम्) इत्यर्थः ॥ १२२ ॥

[ १२३ ] वद कं दिनमारभ्य चक्रकटाक्षतीक्ष्णायाम् मदेन कृमिताभ्यां वर्पन्ती वर्त्तते । कवलीयत् सकोमलदलं अहं शोषयन्ती, हंससरिसां खलिलां गतिं सरल-यन्ती कं दिनमारभ्य वर्त्तते ॥ १२३ ॥

[ १२४ ] कं दिनमारभ्य एवं दुरका(तुम्हा)य तरलासि । स्वया निजात्मा भर्ष्यते ।



[ भवनूरीका ]



[ १२२ ] नवघनरेखाभिनिर्गतनिर्गलस्फुरत्करः शरद्वज्जी प्रलभममृतमरं शरत् एवंविधो यमन्द्रः, तल जयगार्ध विपल संजनिवसुक्षमेवं विशिष्ट मुखं कं दिनमारभ्य विरहागिच्छ्रेण क्षमितम् ॥

[ १२३ ] चक्रकटाक्षतीक्ष्णायाम् मदेनाकोपनाम्यामेवंविधायाम् लोचवाभ्यां भग कं दिनमारभ्य क्षरप्यो वर्त्तते । आल-यन्ती = कवलीयत् सकोमलमहं शोषयन्ती वर्त्तते । हंससरिसां गतिं सरलां कृता लीलयन्ती वर्त्तते । आय. क्षिप सवाया यमगतयः ॥

[ १२४ ] हे वरकाक्षि ! एवं-पूर्वोक्त्यकारेण, स्वया-भवत्या अहं दुःखाय क्षितितर्प्यते ।

## — ३ तृतीयः प्रक्रमः —

[ अतो ग्रीष्मवर्णनम् । ]

णयनिम्हागमि पहिय<sup>१</sup> णाहु<sup>२</sup> जं पवसियउ<sup>३</sup>,  
 करवि<sup>४</sup> करंजुलि सुहसमूह<sup>५</sup> मह णिवसियउ<sup>६</sup> ।  
 तसु<sup>७</sup> अणुअंवि<sup>८</sup> पलुट्ठि<sup>९</sup> विरहहवितवियं<sup>१०</sup> तणु,  
 बलिबि पत्त<sup>११</sup> णियमुयणि विसंतुल<sup>१२</sup> विहलमणु<sup>१३</sup> ॥ १३० ॥  
 तह अणरइ रणरणउ<sup>१४</sup> असुहु असहंसियहं<sup>१५</sup>,  
 दुस्तहु मलयसमीरणु मयणाकंतियहं<sup>१६</sup> ।  
 विसमझाल झलकंत जलंसिय तिब्बयर,  
 महियलि<sup>१७</sup> वणसिणदहण तवंति य तरणिकर<sup>१८</sup> ॥ १३१ ॥

1 C पहिय । 2 C णाहु । 3 C पवसियउ । 4 B करवि । 5 B अणुहु । † C आदये  
 पठित एव पाद । 6 A तसु । 7 B अणु । 8 B पलुट्ठि । 9 A पठित । 10 C पति ।  
 11 C विहलमणु । 12 A मयि । 13 C रणरणउ । 14 C असहसियहं । 15 C मयण-  
 दहणह । 16 B महियल । 17 B तिब्बयर ।

[ शिष्यनकरूपा व्याख्या ]

[ १३० ] अथ ग्रीष्मर्तुवर्णनं कविराह—‘वनिम्हा०’—हे पथिक! जयभीष्मागमे  
 नाथ, प्रयसितः, तवैवाञ्जलिं कृत्वा—हास्यनमस्कारं कृत्वा सुखमपि प्रयसितम् ।  
 तदनु व्यापुष्य विरहाग्निवापिततणुषी विसंस्तुल—विहलहृत्मानसा गृहमा-  
 गता ॥ १३० ॥

[ १३१ ] तथा सरति रणरणकं असुकलं(ख) च सहस्रस्य मम भद्रतात्पाया प्रत-  
 यत्समीरणो दुःसहो यमूय । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवन-  
 युगदाहकास्तपन्ते ॥ १३१ ॥



[ अवचरिका ]



[ १३० ] अथ ग्रीष्मस्य व्याचक्ष्यामुराह—‘वनिम्हा०’—हे पथिक! जयभीष्मागमने नाथ  
 प्रयसि(ति)तः । तवैवाञ्जलिं कृत्वा—हास्यनमस्कारं कृत्वा सुखमपि प्रयसि(ति)तम् । तदनु व्यापुष्य  
 विरहाग्निवापिततणुषी विसंस्तुल विहलहृत्मानसा गृहमागता ॥

[ १३१ ] तथा—सरति रणरणकं असुकलं च सहस्रस्य मम भद्रतात्पाया प्रत-  
 यत्समीरणो दुःसहो यमूय । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवनयुगदाहकास्तपन्ते ॥

जमजीहह णं चंचलु णहयलु<sup>१</sup> लहलहइ,  
 तढतढयड<sup>२</sup> घर तिडइ ण तेयह<sup>३</sup> भर सहइ ।  
 अइउन्हउ<sup>४</sup> 'बोमयलि पंहंजणु जं वहइ',  
 तं झंखरु विरहिणिहि<sup>५</sup> अंगु फरिसिउ<sup>६</sup> वहइ ॥ १३२ ॥  
 पिउ चावइहि<sup>७</sup> भणिज्जइ नवघण कंखिरिहिं,  
 सलिलनिवहु<sup>८</sup> तुच्छच्छउ<sup>९</sup> सरइ तरंगिणिहिं ।  
 फलहारिण उन्नमियउ<sup>१०</sup> अइसच्छयइ<sup>११</sup> सुहि,  
 कुंजरसवणसरिच्छ पइछिर<sup>१२</sup> गंधवहिं ॥ १३३ ॥  
 तह पत्तिहि संसग्गिहि<sup>१३</sup> चूयाकंखिरिय<sup>१४</sup>,  
 कीरपंति परिवसइ<sup>१५</sup> णिवड<sup>१६</sup>, णिरंतरिय<sup>१७</sup> ।  
 लइ पछय छुछंति<sup>१८</sup> समुट्ठिय करुणझुणि,  
 हउ किय णित्साहार पहिय<sup>१९</sup> साहारवणि ॥ १३४ ॥  
 [ युग्मम् ]

१ A णहीवत्त । २ O तडिहइ । ३ B तेयह C तेअह । ४ B बोमयलि । ५ B वहइ ।  
 ६ B विरहिणीहि, C विरहिणिअंगु । ७ B फरिसिउ, C फरिसड । ८ C चावहि । ९ C  
 किखिरिहि । १० A भिवउ । ११ C उन्नमियउ । १२ C अइसच्छयइ ।  
 १३ B पत्तिहि, C पट्ठिर । १४ C चूयाकंखिरिय । १५ B सवणपिहि । १६ O चूयाकंखिरिहि ।  
 १७ O वयइ । १८ B त्रियि । १९ A विरवतरिय, C विरतरिहि । २० B छुवत्त ।  
 २१ O सहीर ।

[ विपिनकरुणा व्याख्या ]

[ १३२ ] वितर्कं चञ्चल नभस्तलं यमजिह्वावत्तलहइति । नडनडप्रदइति घरा  
 सु(शु)प्यन्ती-शब्दं करोति । तेजोभर न सहते । अत्युष्णः प्रमथनो वहति ।  
 झंखरो छुहंयालफनमा पवन विरहिणीनामङ्ग स्पृष्टा दहति ॥ १३२ ॥

[ १३३-१३४ ] नवघनोत्कण्ठितैश्चातकैः "प्रिय प्रिय" इति शब्दो भण्यते स्म ।  
 तरङ्गिणीषु सलिलप्रवाह[.]तुच्छच्छउ[.] सरति स्म । अथ पदसु पदेषु सहकार-  
 वर्णनम्-फलभारेणोजमित शुभ सहकारचन अतिसच्छायति-अधिक शोभते ।

[ मञ्जरिका ]

[ १३२ ] वितर्कं-चञ्चल नभस्तलं यमजिह्वावत्तलहइति । नडनडप्रदइति घरा शुप्यन्ती-  
 शब्दं करोति । तेजोभर न सहते । अत्युष्ण(शुष्ण)प्रमथनो योमतले वहति । असरो ह्रस्वपा-  
 लकनामा पवनो विरहिणीनामङ्ग स्पृष्टा दहति ॥

[ १३३-१३४ ] नवघनोत्कण्ठितैश्चातकैः "प्रिय प्रिय" इति शब्दो भण्यते स्म । तरङ्गिणीषु  
 सलिलप्रवाह[.]तुच्छच्छउसरति स्म । अथ पदसु पदेषु सहकारचनम्-फलभारेणोजमित

[ अथ वर्षावर्णनम् । ]

इमं तवियउं<sup>१</sup> बहु मिमु कह<sup>२</sup> 'वि मइ' बोलियउ,<sup>३</sup>

पहिय पत्तु पुण<sup>४</sup> पाउसुं<sup>५</sup> घिडु<sup>६</sup> ण पत्तु पिउ ।

चउदिसिं<sup>७</sup> घोरंघारु पवन्नउ गरुयभरु,<sup>८</sup>

गयणि गुहिरु घुरहुइ<sup>९</sup> सरोसउ अंभुहरु<sup>१०</sup> ॥ १३९ ॥

पउइंउउं<sup>११</sup> पेसिजइ<sup>१२</sup> झाल<sup>१३</sup> झलकंतियइ,<sup>१४</sup>

भयभेसिय अइरावइ गयणि त्रिवंतियइ ।

रसहि सरस वब्बीहिय<sup>१५</sup> णिरु तिप्पंति<sup>१६</sup> जलि,

वगइ<sup>१७</sup> रेह<sup>१८</sup> णहि रेहइ णववण जंति<sup>१९</sup> तलि ॥ १४० ॥

मिंभ<sup>२०</sup> तविण<sup>२१</sup> खर ताविय बहु<sup>२२</sup> किणुक्खरिहि<sup>२३</sup>,

पउ पइंतु पुक्खरहु<sup>२४</sup> ण मावइ पुक्खरिहि<sup>२५</sup> ।

१ ० हाविउ । २ A वइह, B वइ वरि । ३ B नाहि, C सु । ४ B पत्तु । ५ ० पावउ । ६ A चउदिसि, ० बहूमिहि । ७ ० पउइ । ८ A B अरइह । ९ ० वइइ । १० ० वेसिय । ११ A झलउ । १२ A कणीहिय B कणीहिय, C वप्पीइह । १३ B झलकि । १४ A B वगइ । १५ C णववण जति । १६ B विह । १७ C छविउ, B वववि । १८ B C 'पु' नाहि । १९ B किणुक्खरिहि । २० B पुक्खरु । २१ B पुक्खरिहि, ० पुक्खरिहि ।

[ टिप्पणकथा व्याख्या ]

[ १३९ ] अथ वर्षावर्णनमाह—एवं ग्रीष्मो बहुवसः—अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, यत्र ध्रुवो न श्रियः । चतुर्विंशु घोरान्धकारो शुक्लरश्मिप्रभोऽभ्युद्यतो ममने सरोसं(व) यथा गर्जति ॥ १३९ ॥

[ १४० ] भयभीषणया घेरावत्या गगने घोषन्त्या ज्वालावद् वैदीप्यमानया पद्मद्वाराशरणमागतो दृश्यते । वप्पीइहाः सरसं रसन्ति, निरसो जलेन [व]प्यन्ति । भव्यं—नमसि नमस्कृत्यते कञ्छन्ती यथाना श्रेणिः शोभते ॥ १४० ॥

[ १४१ ] ग्रीष्मवपनस्रस्तकिरणोत्कर्षसम्पन्नि पयः पुष्करात् पतत् पुष्करणीषु

१३-१४-१५-१६

[ अथपरीक्षा ]

१७-१८-१९-२०

[ १३९ ] अथ वर्षावर्णनमाह—एवं ग्रीष्मो बहुवसः—अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, [ यत्र ] खले न श्रियः । चतुर्विंशु घोरान्धकारो शुक्लरश्मिप्रभोऽभ्युद्यतो ममने सरोसं यथा गर्जति ॥

[ १४० ] भयभीषणया घेरावत्या विधुला गगने घोषन्त्या ज्वालावद् वैदीप्यमानया पद्मद्वाराशरणमागतो दृश्यते । वप्पीइहाः सरसं रसन्ति, निरसो जलेन वृप्यन्ति । भव्यं—नमसि नमस्कृत्यते कञ्छन्ती यथाना श्रेणिः शोभते ॥

[ १४१ ] ग्रीष्मवपनस्रस्तकिरणोत्कर्षसम्पन्नि पयः पुष्करात्पतत् पतत् पुष्करणीषु—ग्रीष्मो न

पयहृत्पिण किय पहिय पयहि<sup>१</sup> पवहंतयह<sup>२</sup>,  
 पइ<sup>३</sup> पइ पेसइ<sup>४</sup> करलउ गयणि<sup>५</sup> खिवंतयह<sup>६</sup> ॥ १४१ ॥  
 णिवडलहरि घणअंतरि संगिहि<sup>७</sup> दुत्तरिहि<sup>८</sup>,  
 करि करयलु<sup>९</sup> कछोलिहि गज्जिउ वरसरिहि<sup>१०</sup> ।  
 दिसि पावामुय<sup>११</sup> थक्किय णियकज्जागमिहि<sup>१२</sup>,  
 गमियइ<sup>१३</sup> णायिहि<sup>१४</sup> मग्गु पहिय ण तुरंगमिहि<sup>१५</sup> ॥ १४२ ॥  
 कइमलुल<sup>१६</sup> धवलंग विहाविह सज्जरिहि<sup>१७</sup>,  
 तडिनए वि<sup>१८</sup> पयमरिण अलक्ख सलज्जरिहि<sup>१९</sup> ।  
 हुउ<sup>२०</sup> तारायणु अलखु वियंभिउ तमपसरु,  
 छन्नउ<sup>२१</sup> इंदोएहि निरंतरु<sup>२२</sup> धरसिह<sup>२३</sup> ॥ १४३ ॥ [ श्लोक १ ]

१ B पइहि, A पइहि; २ A पवहंतयहि, B पवहंतियह, C पवहतिपह । ३ O पय  
 पय । ४ O पेसइ । ५ O गयणि । ६ A खिवतिपहि, B खिवतिपह । ७ O यणि । ८ B O  
 हुत्तरहि । ९ B करयलु, C करयह । १० O वरसरहि, A वरसरिहि । ११ B पवामुय ।  
 १२ O गमियइ । १३ B नायिहि । १४ A कइयसल्लि, C कइयलु । १५ A B तुरहि ।  
 १६ B कइमलुल, A तमपसरु । १७ B सलज्जरहि, C सलज्जरिहि । १८ B हुउ, C हुउ ।  
 १९ B छन्नउल्लवोरहि, C छन्नउल्लवोरहि । २० B नायि । २१ O धरसिह, A धरसिह ।

[ टिप्पणकरुपा व्याख्या ]

न माति । यत्तः—‘सहस्रगुणमुत्तममुत्तमं हि रत्नं रविः’ । तथा च पवि प्रयसन्तः पयिकाः पयोनि पदत्राणहस्ताः कृताः । गगने विद्युत्ता करलः पगदण्डको  
 दृश्यते, नाम्यथा ॥ १४१ ॥

[ १४२ ] कछोलैर्विडलदरीघनान्तरसंसर्गेण दुस्तरेवैरस्रितासु गजितम् ।  
 दिशः प्रयासतः [ खिताः ] । अय चेत् कार्यागमे प्रयासा, तदा नीभिर्गम्यते न  
 तुरङ्गमैः ॥ १४२ ॥

[ १४३ ] श्लोकम्—धरा स्त्री मेघमत्रां(वां)ममे, यथा स्त्रीमर्दसङ्गमे धीपण्ड-  
 विलेपनं करोति । पार्श्व्याच्छादयति सलज्जत्वात् । तारा-आयतने—नेत्रे अलक्षे



[ अन्तर्गता ]



माति । यत्तः—‘सहस्रगुणमुत्तममुत्तमं हि रत्नं रविः’ । तथा च पवि प्रयसन्तः पयिकाः  
 पयोनि पदत्राणहस्ताः कृताः । गगने विद्युत्ता करलः पगदण्डको दृश्यते, नाम्यथा ॥

[ १४१ ] कछोलैर्विडलदरीघनान्तरसंसर्गेण दुस्तरेवैरस्रितासु गजितम्, दिशः प्रयास(त)प्र-  
 क्रिया । अय चेत् कार्यागमे प्रयासकदा नीभिर्गम्यते न तुरङ्गमैः ॥

[ १४३ ] श्लोकः—धरा स्त्री मेघमत्रांममे, यथा स्त्री मर्दसङ्गमे धीपण्डविलेपनं करोति ।

वरु' मिल्हवि' सलिलद्वहु तरुसिहरीहि चडिउ,  
 तंडवु' करिवि सिहंडिहि' 'वरसिहरीहि रडिउ' ।  
 सलिलिहि' वर' सात्तुरिहि फरसिउ' रसिउ सरि',  
 कलयलु कियउ कलयंतिहि चडि चूयह' सिहरी ॥१४४॥  
 पाय णिवड पड रुड फणिविहि' दह' विसिहि,  
 हुइय' असंचर ममा महंत महाविसिहि' ।  
 पाडलवलपरिसंडणु नीरतरंगमरि,  
 उरुसद गिरिसिहरीहि हंसिहि करुणसरि ॥ १४५ ॥

1 A वर । 2 A मिल्हवि । 3 A तंडव, C तंडवु । 4 C सिहण्डिहि । 5 C वरु' ।  
 6 C रसिउ । 7 A सलिलिहि, C सलिलहि । 8 C वरि । 9 A फरसिउ; C फरसिउ ।  
 10 A B वर । 11 B वरु', C वरु' । 12 C [ व ] विहि । 13 C वर । 14 B हुइय ।  
 15 B C महाविसिहि ।

[ निष्पन्नकथा समाप्ता ]

करोति-भाष्यादयति । समग्रसरमीप्सति । कौतुम्भं यत्नं परिदधाति । धरा  
 श्री, मेघमर्दसहस्र इति विधेष्टितमत्र भाषा ॥ १४३ ॥

[ १४४ ] सलिलद्वहं स्वकथा तरुसिप(सिख)रे वरैराकटम् । तापद्वहं नृत्यं कृत्वा  
 वरसिप(सिख)रियु-पर्येत्यु शिलगिडभिः रदितम् । श(स)लिडेयु साधुरैः  
 पुर(पर)पक्षरेण स(स)न्दिताम् । कलकण्ठीभिश्चतसिरत्नमाकृष्टा कलकलशब्दाः  
 कृताः ॥ १४४ ॥

[ १४५ ] नागैः-सर्पैः कर्णमूढैः-कणयुक्तैः महाविपैः निविष्टं यथा दश[सु]दिह  
 यथा दहः । मार्गः असञ्जरो जातः । नीरतरङ्गमरेण चडला (पाडल) दलखण्डनं  
 पा(ज)रम् । मन्वाद्य, हंसैः गिरिसिप(सिख)रे करुणसरे यथा रदितम् ॥ १४५ ॥



[ अन्तर्दृष्टि ]



शर्वाभाष्यादयति, सलज्जवाद्य, धारा-भाष्यत्वेऽकरो करोति-भाष्यादयति, यथाः प्रसमीप्सति,  
 कौतुम्भं यत्नं परिदधाति । धरा श्री, मेघमर्दसहस्र इति विधेष्टितमत्र भाषा ॥

[ १४४ ] सलिलद्वहं स्वकथा तरुसिपरे वरैराकटम् । तापद्वहं नृत्यं कृत्वा वरसिप(सिख)  
 रियु-पर्येत्यु शिलगिडभिः रदितम् । श(स)लिडेयु साधुरैः पुर(पर)पक्षरेण चतुर्विधम् ।  
 कलकण्ठीभिः-कोकि-  
 नाभिश्चतसिरत्नमाकृष्टा कलकलशब्दाः (१४५) कृताः ॥

[ १४५ ] नागैः कर्णमूढैश्च कणयुक्तैः विपैः यथा यथा दहः । महाविपैः पादोपयोगी-  
 ष्टो जातः । नीरतरङ्गमरेण चडलद्वलखण्डनं जातम् । हंसैर्विहङ्गिण्योरे करुणसरेण 'उ' दृष्ट-  
 यितं दर्शितम् ॥

मच्छरभयं संचडितं रत्निं गोयंगणिहि,  
 मणहरं रमियइं नाहु रंगिं गोयंगणिहि ।  
 हरियाउलुं धरवल्लउ कयंबिणं महमहिउ,  
 कियउ मंगु अंगंगि अणंगिणं मह अहिउ<sup>१</sup> ॥ १४६ ॥  
 विसमसिज्जविलुलंति<sup>२</sup> अइहुविस्सत्तियइं,  
 अलिललमाल विणमाय सर पडिभिन्नियइं<sup>३</sup> ।  
 अणिमिसनयणुच्चिन्नियं<sup>४</sup> णिसि जागंतियइ,  
 वत्थुं<sup>५</sup> गाह किउं<sup>६</sup> वोहउ णिइं<sup>७</sup> अलहंतियइं ॥ १४७ ॥  
 झंपविं<sup>८</sup> तम वहलिण वसहं<sup>९</sup> दिसि छायउ अंघर,  
 उल्लवियउं<sup>१०</sup> घुरहुरइं<sup>११</sup> घोर घणु किसणाढंबव ।

1 B भइ । 2 B सेचरित । 3 B रंनि । 4 B मणहर । 5 A रवीवइ । 6 B रंनिचंगि ।  
 † पठित एषः पदः O आदत्ते । 7 C हरियाउल । 8 C कयंबिणि । 9 B अणंगिहि ।  
 10 A द्वियउ । 11 C विल्लंति । 12 C सुम्पिज्जवइ, B वासिभिन्नु । 13 C भिन्नियइ ।  
 14 A B अणमिसनियः । 15 A वत्थु, B वत्थु । 16 C कीइ । 17 B निइ । 18 A  
 झंपवि । 19 A वहहि । 20 A उल्लवियउ । 21 C घुरहर ।

[ शिष्यवक्त्रा व्याख्या ]

[ १४६ ] मच्छरभयं संचडितं रत्निं गोपाङ्गनाभिर्मंशुरं  
 गीतं नीयते । हरिताऽऽकुलं धरावल्लयं कदम्बेन सुगन्ध(ध्व)ति । अनङ्गेन  
 ममाधिकः ] अङ्गभङ्गः कृतः ॥ १४६ ॥

[ १४७ ] रात्रौ विषमसिज्जा(शय्या)यां मया लुलन्त्या एककिन्वा निद्रा गमिता ।  
 सरीसरे कमलानां मध्ये अलिकुलमाला सङ्कुचिता जाता । मया अनिमिषं रात्रौ  
 जागरणः कृतः । वस्तुक-भावा-दोषकैर्निद्रामलमन्त्या रात्रिर्निर्मिता ॥ १४७ ॥

[ १४८ ] भो पथिक ! द्वापरादौ दशदिशि व्याप्य आकाश आच्छादितः ।  
 गगने उल्लवि(सि)तो घुरहुरति घनो मेघः कृष्णवस्त्रः । आकाशमार्गे नमोवह्नी-

१४४-१४७

[ अथश्रीका ]

१४४-१४७

[ १४६ ] मच्छरभयाद् यथां त्रैलैः खले आकृतम् । गोपाङ्गनाभिर्मंशुरं गीतं नीयते । हरिता-  
 कुलं धरावल्लयं कदम्बेन सुगन्धितम् । अङ्गेन समधिकमङ्गभङ्गः ] कृतः ॥

[ १४७ ] विषमसिज्जा (शय्यायां) विलुलन्त्या पतिदुःखकीर्षेया अलिकुलमालाविरिण्वत्ता-  
 प्रतिभिद्रया भूमिभिन्नघनोद्भिद्रया सिद्धि जागर्त(गृह)या निद्रामलमन्त्या वस्तुको भावा दोषकल  
 कृतः ॥

[ १४८ ] पथिनेन यतो अत्यर्थं भूमित्वा-आकृत्य, दश(ध)सु दिक्षु अङ्गभङ्गमाकाशमाच्छा-  
 दितम् । यम उल्लवियो घोरं यथा कृष्णवस्त्रं घुरहुरति-वर्तते । नमोवह्नी-विपुद् नमोमर्गे

णहहमग्निं णहवह्नियं तरलं तडयडिं वि तडक्कइ,

दहुररडणु रउडु सडु कुविं सहवि ण सक्कइ ।

निवडं निरंतरं नीरहरं दुडर घरघारोहमरु ।

किमसहउं पहिय सिहरट्टियइं दुसहउं कोइल रसइ सरु ॥१४८॥

उल्लवियं गिम्हवही धारानिवहेण पाउसें पत्तें ।

अचरियं महं हियएं विरहगी तवइ अहिय[य]रो ॥१४९॥

गुणगिहि जलविन्दुभवहिं, ण गलस्थिय लज्जंति ।

पहियं जं थोसुइहिं, यण यड्डां उज्जंति ॥ १५० ॥

- 1 A णहमग्निहि, O णवह्निय । 2 A णवह्निय । 3 B तरल । 4 O तडय वि । 5 A डुइ R कि हि । 6 B निविड । 7 C निरतर । 8 C नीइ अइ । 9 B सडिड । 10 O सिहवरट्टियइ । 11 O दुसहउ । 12 C पाणो । 13 A O पडुओपओ । 14 O निइ । 15 A चित्ते हियए । 16 C अहियर । 17 A णवह्नि, B णवह्नु । 18 A पडु ज ओरं, B पाडु ज । 19 O उवहि । 20 C यण यड्डा । 21 B उज्जति ।

### [ द्विपदकल्पा आख्या ]

विष्णु तडतडेति शब्द करोति । दहुरण्णा रडन-पूरकार भूत्या सद्यं (सोढुं) न शक्यते । नो पयिक । निविड य शब्दा[इ] दुडर नीरघर मेघ विप(शिखर)स्थितेन तेन कथं सहितम् ॥ १४८ ॥

[ १४९ ] मया प्रीत्या (प्यो) कतु- निर्गमिता(व-) । मेघसमूहे पर्वाकाले माते श(स)ति मह-मम हि(इ)दये एतदाश्रयं तथापि अधिकतरा(रो) विरहाग्निस्तपति ॥ १४९ ॥

[ १५० ] गुणयुक्त जलविन्दूनां युक्तद्वारा किं न लज्जंति(ते) । यत् पयिक ! कानो स्पृष्टाभूमिर्देहते, परं न लज्जतः । यतः[ः] स्तं धौ । स्तब्धानां कष्टेऽपि सज्ज-मानां तु स लज्जा च न भवति ॥ १५० ॥



### [ त्रयपदिक ]



सद्यं यथा तडतटा कृत्वा-कट्टकरोति । दुर्दाराणां रडनं सद्यं कथं कोऽपि सोढुं न शक्नोति । निविड निरन्तरं नीरघर मेघं दुर्धराशीधमं हि पयिक ! कथं शक्यम् ? । अन्यथा, शिखरस्थितं भाग्योपरिस्थां कोकिलं तु सह स्वरं रसमि ॥

[ १४९ ] हे पयिक ! प्रीत्याहवि पाउसे-पर्वाकाले प्रसूते सति धाराप्रवृत्तेन मेघधारारसपूत्रेण व्यापितम् । परं मम हृदयं पृथग्भवं निरहधिरधिकतरापति ॥

[ १५० ] गुणयुक्त जलविन्दूनां युक्तद्वारा[ः] किं न लज्जंते ? । यत् पयिक ! कानो स्पृष्टाभूमिर्देहते, परं न लज्जतः । यतः[ः] स्तब्धानां कष्टेऽपि सज्जमानां तु स लज्जा च न भवति ॥





‘रायखट्’कंठमि विउद्धी’ जं सिवणि’,

कह हउं कह पिउ’ पत्थरंगि’ जं न मुइय’ खणि ।

जइ’ णहु’ णिग्गउ जीउ’ पावयंघिहि जडिउ,

हियउ न किण’ किरि’ फुट्टउ णं वज्झिहि घडिउ ॥ १५४

ईसरसरि सात्थरिब’ कुणंती करुणसरि ।

“इहु दोहउ मइ पडियउ” निसइ’ पच्छिमपहरि ॥ १५५ ॥

जामिणि जं वयणिज्ज’ तुअ, तं तिहुयणि णहु माइ’ ।

दुक्खिहि होइ चउग्गणी, शिज्जइ’ सुहसंगाइ’ ॥ १५६ ॥

1 B रज्ज् : 2 A \*णहु : 3 C विउद्धी : 4 A खणि, C सिवणि : 5 C पिउ : 6 C पत्थरंगि : 7 C हउं : 8 C ज : 9 A नं : 10 C जीउ : 11 A किरि : 12 A किरि, C बरि : 13 A B खडिउ : 14 A पत्थरंगि, B पत्थर : 15 C सिवि : 16 B वयणु, C वयणज : 17 B माइ : 18 C शिज्जउ : 19 B C \*संगाइ :

### [ टिप्पणकरुणा ध्याय्या ]

[ १५४ ] रायखट्कण्ठाया स्मरे त्रयुक्थ वदा पदयामि, क बहम्, क मियः । सङ्गात्वा यस मृता सन्मन्ये मस्तराज्ञी । यज्ञीपो न निर्गतस्तन्मन्ये पापजटिवा । यच्च हि(ह)दय [न] स्फुटितं तन्मन्ये वज्जयितम् ॥ १५४ ॥

[ १५५ ] ईपत् स्मरेण सात्थरवत् करणं सरं कुपंती(न्या) एव दोषको भया पठितः, राज्ञी दोषविभागे ॥ १५५ ॥

[ १५६ ] हे यामिनि । यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । यथा राज्ञी दुरिक(खिला)नां चतुर्गुणी भवति । सुखसहमे तत् क्षणा[द्] भजति ॥ १५६ ॥ ॥ यथावर्णेनं समाप्तम् ॥



### [ अवधारिख ]



[ १५४ ] रायखट्कण्ठाया स्मरे त्रयुक्थ वदाइ पदयामि, क बहम्, क मिय ? तं(सद) शास्त्रा यच्च मृता, सन्मन्ये मस्तराज्ञी । यज्ञीपो न निर्गतस्तन्मन्ये पापजटिवा । यच्च हृदयं न स्फुटितं सन्मन्ये वज्जयितम् ॥

[ १५५ ] ईपत् स्मरेण सात्थरवत्-मण्डूकवत् करणस्य सरं कुपंतीया भिवाः पवित्रमहरे एव दोषको भया पठितः ॥

[ १५६ ] हे यामिनि । यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । दुःखे चतुर्गुणा भवति । सुखे [क्षणाय] त्वं क्षीयसे ॥ यथावर्णेनं समाप्तम् ॥

[ अथ शरद्वर्णनम् । ]

इमं विलवन्तीं<sup>१</sup> कहव दिणं<sup>२</sup> पाइउ,

गेउं<sup>३</sup> गिरंत पढंतह पाइउ ।

पियअणुराइं<sup>४</sup> रयणिअं<sup>५</sup> रसणीयवं,

गिज्जइं<sup>६</sup> पहिय मुणियं<sup>७</sup> अरमणीयव ॥ १५७ ॥

जामिणिं<sup>८</sup> गमियइ इम जगंतहं<sup>९</sup>,

पहिय पियागमिं<sup>१०</sup> असं<sup>११</sup> तगंतहं<sup>१२</sup> ।

गोसुयरंतं<sup>१३</sup> मिह्नि सिज्जासणु,

मणि सुमरंतं<sup>१४</sup> विरहणिज्जासणु ॥ १५८ ॥

दक्खिणं<sup>१५</sup> मग्गु गियंतह मत्तिहिं,

दिहुं<sup>१६</sup> अइत्थिरिसिउं<sup>१७</sup> मइ ज्ञचिहिं<sup>१८</sup> ।

मुणियउं<sup>१९</sup> सुं<sup>२०</sup> पाउसु परिगमिअउ,

पिउं<sup>२१</sup> परएसि रहिउ णहुं<sup>२२</sup> रमिअउ ॥ १५९ ॥

1 A. इय । 2 B. विलवन्त, C. विलवन्त । 3 B. रिणु । 4 B. गेय । 5 A. अणुराइय । 6 C. रयणि । 7 A. रमणिय । 8 C. मुणिय । 9 C. गीयइ । 10 B. जामिणी । 11 B. जगंतहं । 12 C. पियागम । 13 A. अइत । 14 B. तगंतहं । 15 C. गोसवरंत । 16 A. सुयरंत । 17 B. C. दक्खिणं । 18 C. अयत्थिरि । 19 B. रिखी । 20 C. पित्तिहि । 21 A. मुणियु, C. मुणी । 22 B. 'हु' नास्ति । 23 B. नास्ति 'पिउ' । 24 C. नइ ।

[ टिप्पणकस्मा व्याख्या ]

[ १५७ ] अथ शरद्वर्णनम्—एवं विलवन्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं समाप्तम् । यस्मिन् रजनी रमणीयैव गीयते, सा रजनी मया(मम) शरमणिरिव—करपत्रमिव जाता ॥ १५७ ॥

[ १५८ ] एवं प्रियागमास(श)या जीवन्त्या गोसे=प्रभाते शय्यासनं सुखया विरटनाशनं प्रियं सखन्त्या जाग्रन्त्या(त्या) रात्रिर्गमिता ॥ १५८ ॥

[ १५९ ] पत्वाधितत्वा[द्] दक्षिणमार्गं मत्स्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टः । वर्षाकालं पर(रि)गमितं ज्ञात्वा मत्स्यं परदेष्टो स्थितः, परं न रमिताः ॥ १५९ ॥



[ अष्टमिका ]



[ १५७ ] अथ शरद्वर्णनम्—एवं विलव(व)न्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं समाप्तम् । यस्मिन् रजनी रमणीयैव गीयते, सा रजनी मया शरमणिरिव—करपत्रमिव जाता ॥

[ १५८ ] एवं प्रियागमासया जीवन्त्या गोसे=प्रभाते शय्यासनं सुखया विरटनाशनं प्रियं सखन्त्या जाग्रन्त्या रात्रिर्गमिता ॥

[ १५९ ] पत्वाधितत्वाद् दक्षिणमार्गं मत्स्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टिः=दीप्तं दृष्टः । ज्ञात्वा वर्षा परिगमिता । परदेष्टो स्थितः प्रियां न न रमिताः ॥

गय विहरवि' बलाहय गयणिहि,  
 मणहर रिक्स पलोइय' रयणिहि ।  
 हुयउ वासु' छम्भयलि' फणिदह,  
 फुरिय' जुन्ह निसि निम्मलचंदह ॥ १६० ॥  
 सोहइ सलिलु' सरिहि' सयवचिहि,  
 विविहतरंग तरंगिणि जंतिहि ।  
 जं' हय हीय गिंमि' णवसरयह,  
 तं पुण सोह चडी णव सरयह ॥ १६१ ॥  
 हंसिहि कंदुट्टिहि' पुट्टिवि रसु,  
 कियउ' कल्यलु सुमणो'हंरु सुरसु ।  
 उच्छलि सुवण' भरिय सयवचिहि,  
 गय जलरिहि' पडिल्लिय तिल्लिहि ॥ १६२ ॥

1 A विहरवि, U विपुवि । 2 A वलोइय । 3 C वास । 4 C छम्भयल । 5 C फुरिय  
 छुनु । 6 C सलिल । 7 B सरइ । 8 B गंभिय, C गिम्भिय । 9 A कंदुट्टि, C इतिट्टि ।  
 10 A किय । 11 C सुवणि । 12 A रिज ।

[टिप्पणिकया वाक्या]

[१६०] बलाहका मम(ग)नाइ विदीर्य गता । रज्ज्यां मनोहराणि क्लृप्तानि  
 प्रलोकितानि । कपीन्द्राणां पाताले वासो या(जा)तः । चन्द्रस्य ज्योत्स्ना निर्मला  
 जाता ॥ १६० ॥

[१६१] शतपथैः सरोवरेषु घटि(सलि)ल्यानि क्षोभन्ते । तरहिणीषु गच्छन्त-  
 सारक्षाः[१] क्षोभन्ते । या च नवसरसां ग्रीष्मेण सो(घो)भा हुता सा शरदि  
 चरिता ॥ १६१ ॥

[१६२] हंसैः कमलकन्दोत्पल्लवैः तेषां रसं पीत्वा मनोहरः कलकतः  
 कृतः । स(श)तपथैः सुवनं शृणु । जलप्रवाहस्तीर्थे सस्याने पतितः ॥ १६२ ॥

४१-४२-४३-४४-४५

[अनगृहिता]

४६-४७-४८-४९-५०

[१६०] बलाहका ममता[६] विदीर्य गता । रज्ज्यां मनोहराणि क्लृप्तानि प्रलोकितानि ।  
 कपीन्द्राणां पाताले वासो जातः । चन्द्रस्य ज्योत्स्ना निर्मला श्रुतिता ॥

[१६१] शतपथैः सरोवरेषु घटिल्यानि क्षोभन्ते । तरहिणीषु गच्छन्तसारक्षाः क्षोभन्ते । नव-  
 सरसां ग्रीष्मेण घोभा हुता सा शरदि चरिता ॥

[१६२] हंसैः कमलकन्दोत्पल्लवैः तेषां रसं पीत्वा मनोहरकलकतः कृतः । शतपथैर्गुवनं  
 शृणु । जलप्रवाहस्तीर्थे सस्याने पतितः ॥

घवलियं<sup>१</sup> घवलसंखसंकासिहि<sup>२</sup>,  
 सोहहि सरह तीर<sup>३</sup> संकासिहि<sup>४</sup> ।  
 निम्मलणीरसारेहिं पवहंतिहिं,  
 तड रेहंति<sup>५</sup> विहंगमपंतिहिं ॥ १६३ ॥  
 पडिबिंबउ<sup>६</sup> दरसिज्जहं<sup>७</sup> विमलिहिं,  
 'कदमभारु पमुक्किउ<sup>८</sup> सलिलिहिं ।  
 सहमि ण कुंजसहु<sup>९</sup> सरयागमि,  
 भरमि मरालागमि<sup>१०</sup> णहु तग्गमि<sup>११</sup> ॥ १६४ ॥  
 झिज्जउ पहिय जलिहि झिज्जंतिहि,  
 खिज्जउ खज्जोयहिं<sup>१२</sup> खज्जंतिहि ।  
 सारस<sup>१३</sup> 'सरसु रसहिं किं सारसि,  
 महं<sup>१४</sup> चिर जिण्णदुक्खु<sup>१५</sup> किं सारसि ॥ १६५ ॥

1 A पवित्रेय । 2 A 'सकस्य । 3 C तीरि, B वीह । 4 B संकास्य । 5 C रेहं विहंग  
 पंतिहि । 6 C पडविंब' । 7 B दरसिज्जह । 8 B कदमु' । 9 C पमुक्कउ । 10 A 'स' ।  
 11 B मरालागमि । 12 B तग्गममि । 13 A खजोयहिं । 14 C सारसरसु, B सारसु करसु ।  
 15 A स' ; B मन । 16 C 'दुक्ख, B दुक्खं विच ।

[ द्विचरकला व्याख्या ]

[ १६३ ] घवलितसंप(शंख)सङ्गादौः सरसां तटाः शोभन्ते । निर्मलनीरसरसां  
 तटा विहङ्गमपङ्क्तिमिरुपविशङ्किः शोभन्ते ॥ १६३ ॥

- [ १६४ ] प्रतिविम्बोदयो निर्मलो दृश्यते । सलिलैः पानीयैः कर्दमभारः  
 प्रमुक्तः (मुक्तः) । शरदागमे कुखाणां पक्षिणां शब्दो न श्रूयते । वस्त्रागमे  
 कमलमृणाला अपि गताः ॥ १६४ ॥

[ १६५ ] सारसाः सरसं रसन्ति । तदा भयोऽयम्-हे सारसि ! मन चिरजीर्ण-  
 दुःखं किं स्मारयसि ? केयु सत्सु, जलेषु सयत्सु खयोतेषु द्योतत्सु ॥ १६५ ॥

—३—३—३—३—

[ भवनवृत्ति ]

—३—३—३—३—

[ १६३ ] घवलितवपस्त्राङ्गसंकादौः सङ्गादौः सरसां तटाः शोभन्ते । निर्मलनीरसरसां  
 तटा विहङ्गमपङ्क्तिभिः पविशङ्किः शोभन्ते ॥

[ १६४ ] सलिलैर्विम्बकैः प्रतिविम्बं दृश्यते । कर्दमभारश्च मुक्तः । श्रौत्राशब्दं न सदासि ।  
 मरालीगमेऽगमे च भरसि ॥

[ १६५ ] सारसाः सरसं रसन्ति । तदा भयोक्तं-हे सारसि ! मन जीर्णदुःखं किं स्मर-  
 यसि ? । केयु सत्सु !-जलेषु सयत्सु सत्सु, सयोतेषु द्योतत्सु ॥



ध्रुव दिति 'गुरुमचि सइत्तिहि,  
 गोआसणिहिं तुरंगचलत्तिहि' १  
 तं जोइवि हउं' णियय' उव्विन्निय',  
 'गेय' सहिय मह' इच्छा पुन्निय' ॥ १६९ ॥ [युग्मम्]  
 तउ पिन्निस्सय' दिसि अहिय विन्निच्चिय',  
 णाय हुआसणि' जणु पक्खिच्चिय' ॥  
 मणि' पज्जलिय विरह झालावलि,  
 नंदणि' गाह' भणिय' भमरावलि ॥ १७० ॥  
 सकसाय णवन्मिस' मुद्धगले,  
 घयरुद्ध-रहंग रसंति जले ।

1 G-गुरु २ O वल्लिच्छि ३ A B हउ 4 B लियर, O लिय 5 O वल्लिच्छि 6 O लिय 7 A हउ 8 A वल्लिच्छि 9 O लियर 10 O लियर 11 B हुआसणि 12 B पक्खिच्च 13 B मय 14 A C नंदण 15 A गाह 16 O भणी 17 C वल्लिच्छि, B वल्लिच्छि ।

[ दिग्गजकहवा व्याख्या ]

[ १६८-१६९ ] मवासने गुरुमसा(शा)लासु नायों भाळखले तिलकं सीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तलुमर्चयित्वा, सोरण्डकं=कीडाभाजनं कर्त्ते कृत्वा, दिव्यं गीतं गायन्त्यो गुरु(रु)मकिसहिता धूपं ददन्ति । तं सोरण्डकं दद्या उव्विन्ना जाता । एतो नेच्छा पूर्णा ॥ १६८-१६९ ॥

[ १७० ] भमरावल्या यथा नन्दणि गाहा भणित । तदा अधिकविचित्रां दिशो भ्रेष्य(क्ष्य) आने बहं हुवाशने प्रक्षिप्ता । कामिः प्रज्वालितमनोविरहज्वा-  
 लामिः ॥ १७० ॥



[ वाचस्पति ]



[ १६८-१६९ ] मवासने गुरुमसा(शा)लासु नायों भाळखले तिलकं सीक्ष्णं कृत्वा, कुङ्कुमचन्द-  
 नाभ्यां तलुमर्चयित्वा, सोरण्डकं=कीडाभाजनं [ कर्त्ते ] कृत्वा, दिव्यं गीतं गायन्त्यो गुरुमकिसहिता  
 धूपं ददन्ति । तं सोरण्डकं दद्याउव्विन्ना जाता । एतो नेच्छा पूर्णा जाता ॥

[ १७० ] एतो दिशोऽधिकविचित्रा दद्या, नन्दनेर्चं जाने हुवाशने प्रक्षिप्ता । मवासि विरह-  
 ज्वालावलिः प्रज्वलितः । या नन्दिनी नायया समसावलिञ्च भविष्य ॥

“ममना इह नंदिनि छद् द्रुव, चउवहि मि मलव संक्षय ।

द्रुव सोउस वीत रुद्धं रुद्धं, अज्जालिअ अमउर वधविण” ॥

मयदंति<sup>१</sup> चमकरिणं पवरं,

सरयासरि पेवर झीणसरं ॥ १७१ ॥

आसोए सरय<sup>२</sup> महासरोए<sup>३</sup> पयखल्लि<sup>४</sup> वेयत्रियडाए<sup>५</sup> ।

सारसि रसिकण सरं पुणरुत्त रुयाविया<sup>६</sup> दुक्खं ॥ १७२ ॥

ससिजुन्ह नितासु सुसोहिययं<sup>७</sup> धवलं,

वत्तुंगपयार मनोहरयं अमलं ।

पियवजिय सिअ लुलंत पमुक्करए<sup>८</sup>,

‘अमकुट्ट सरिच्छ वहारगए<sup>९</sup>’ सरए<sup>१०</sup> ॥ १७३ ॥

\*

१ C चरिति । २ A C सरय । ३ A \*सरोए, C सिरि । ४ C \*खल्लि । ५ C \*वेयाडाए । ६ B हयविय, C हयविया । ७ A सोहिययं, C ह्योहिय । ८ C पमुक्करए । ९ B वन । १० B नितासि । ११ सरय ।

[ विष्णवरूप आख्या ]

[ १७१ ] सकपाया सखिजा(१)सखजुद्धगण धृतपादा रथाङ्गाश्च जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । स(२)रसिणो मन्ये नूपुर झीणसरं यथा पतन्ते ॥ १७१ ॥

नदनिष्ठम्भः । लक्षणं यथा—

साणा इह नदनि छद धुवं, पठसह वि मत्त च सठविं ।

गुह सोलस तीस दुई लहुव, जठालिस अपसर चपविच ॥

[ १७२ ] मत्त(वि)नि भाखे पदस्सखितवेगविकटामु महानदीसु सारसेन खरं कृत्वा दुल( च ) यथा पुनरुत्त रोदितम् ॥ १७२ ॥

[ १७३ ] शरत्काले शशिन्वोरुषया नितासु धवलगुहाणि परतुङ्गमाकाश-  
यानि च मनोहराणि जातानि । तथैव त्रिषद्वर्जिताया मयि शय्याया लुलन्त्यां  
यमकुट्टसदृशं—मन्त्रकमहारसदृशं यथा विहितम् ॥ १७३ ॥

—०—०—०—०—

[ चतुर्थिका ]

—०—०—०—०—

[ १०१ ] सकपाया नखिला(१)सखजुद्धगण रथाङ्गाश्च रथमात्र जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । शरत्काले मन्ये नूपुर झीणसरं यथा पतन्ते ॥

[ १०२ ] मत्तनि (मन्त्रिने) भाखे पदस्सखितवेग(२)विकटामु महानदीसु सारसेन खरं कृत्वा दु स यथा पुनरुत्त रोदितम् ॥

[ १०३ ] शरत्काले शशिन्वोरुषया नितासु धवलगुहाणि परतुङ्गमाकाशानि च मनोहराणि कृतानि । तथैव त्रिषद्वर्जिताया मयि शय्यायां लुलन्ति यमकुट्टसदृशं—मन्त्रकमहारसदृशं यथा विहितम् ॥



अच्छिहि<sup>१</sup> जिह<sup>२</sup> नारिहि<sup>३</sup> नर रमिरइ<sup>४</sup>,  
 सोहइ सरह तोरि<sup>५</sup> तिह<sup>६</sup> भमिरइ ।  
 बालय<sup>७</sup> वर जुवाण खिछंतय,  
 दीसइ<sup>८</sup> धरि धरि पढह वज्जंतय ॥ १७४ ॥  
 वारय कुंडवाल तंडव कर<sup>९</sup>,  
 भमहि<sup>१०</sup> रच्छि बायंतय<sup>११</sup> सुंदर<sup>१२</sup> ।  
 सोहहि सिज्ज तरुणि<sup>१३</sup> जणसत्थिहि<sup>१४</sup>,  
 धरि धरि रमियइ रेह पलित्थिहि<sup>१५</sup> ॥ १७५ ॥  
 दिंति<sup>१६</sup> णिसि दीवालिय<sup>१७</sup> वीवय,  
 णवससिरेहसरिस करि लीअय<sup>१८</sup> ।  
 मंडिय भुवण तरुण जोइक्खिहि,  
 मड्डिलिय<sup>१९</sup> दिंति सलाइय अक्खिहि ॥ १७६ ॥

1 B अलिपिहि, C लच्छइ । 2 A B जह । 3 C रमिरइ । 4 B नीर । 5 C तिहि ।  
 6 C धाउइ । 7 A धीछहि । B A वरि । 9 C भमिहि; B भमइ । 10 A बायंता ।  
 11 A सुंदरि । 12 C तरुण । 13 B एणहि । 14 B पत्तपहि । 15 A दिंति ।  
 16 A दिक्कलीय; C दिक्कल्य । 17 A नील्य, B एरवीवय । 18 A मत्थिपलि; B मड्डिय ।

[ दिप्यनकरुणा व्याख्या ]

[ १७४ ] अथ कर्तिकयर्षणम्—वासं स्त्रीणां नरा रमतो(स्तो) पतन्ते, तामिः  
 भ्रमन्तीमिः सरसां तटाः शोभन्ते । किं कुपेन्त्यः—नववीपनाभिः घरवालामिः  
 मीरन्त्यः । मतिरुदं मतिरुदं एतद्वा वाद्यमाना इत्यन्ते ॥ १७४ ॥

[ १७५ ] वारकाः कुण्डलं कृत्वा वाद्यन्तः[ः] रम्यसु भ्रमन्ति । तदणीजना  
 सिञ्चा(वाच्या)यां द्रवदेम सो(शो)मां लह(म)न्ते । गृहे गृहे नरनार्यो रमन्ति ॥ १७५ ॥

[ १७६ ] नार्यः दीपान् नववाशिरेपा(ता)सदृशान् करे गृहीत्वा निशि  
 ददन्ति । तद्व्योतिषैः दीपैः भुवनानि मण्डितानि । अन्यथ नार्यः तेषां दीपानां  
 फललं शलाकया एत्या नेत्रेषु ददन्ति ॥ १७६ ॥

४३-४३-४३-४३

[ नववीपका ]

४३-४३-४३-४३

[ १७४ ] अथ कर्तिक[वर्षणम्]—वासं स्त्रीणां नरा रमतो पतन्ते, तामिः भ्रमन्तीमिः  
 सरसां तटाः शोभन्ते । कालका वरन(गुणक)वराः मीरन्तो इत्यन्ते । गृहे गृहे पट्टा वाद्यमाना इत्यन्ते ॥

[ १७५ ] वारकाः कुण्डलं कृत्वा वय(वाद्य)न्तो रम्यसु भ्रमन्ति । तदणीजवसार्थे(यैः)  
 वाच्या शोभते । गृहे गृहे प्रतिष्ठे रेष्य रम्यते ॥

[ १७६ ] निशि रात्री दीपमादिवायां दीपाः प्रदीपन्ते । नववाशिरेपासदृशीयाः करे गृह्यन्ते ।  
 ददन्त्योतिर्दीपैर्गृहं मण्डितम् । इत्यत्रनाराका मतिरु इत्यम् ॥

कसिणंवरिहिं विहाविहं मंगिहि,  
 कडिय कुडिल 'अणेगतरंगिहि ।  
 मयणाहिण मयवट्टं मणोहरं,  
 चन्धिय चक्कावट्टं पयोहरं ॥ १७७ ॥  
 अंगि अंगि घणुं घुसिणु विलचउ,  
 णं कंदप्पिं सरिहि विमु खिचउ ।  
 सज्जितं "कुसुममारु सीतोवरि,  
 णं चंदहुं कसिणं घणमोवरि ॥ १७८ ॥  
 कसुहं कपूरं बहुलुं मुहि छुद्धउ,  
 णं पक्खुसिहि दिणपहुं दुद्धउ ।  
 रहसच्छलिं कीरइ पासाहणं,  
 वररय किंकिणीहिं सिज्जासणं ॥ १७९ ॥

1 B विहाविहः । 2 B ललेः । 3 O मयवट्टु । 4 O मयवट्टः । 5 B मयवट्टः ।  
 6 O मयोहरः । 7 A मणः । 8 O मणहरः । 9 A विचउः । 10 B C कुसुमं ।  
 11 A कडुहु, C कडुहु । 12 A मिसणः । 13 C मणुः । 14 A कपूरः । 15 B पण्डः  
 C पण्डः । 16 C दिणपहुः । 17 B रहसि, C रहसः । 18 C कडुहु । 19 C कडुहु ।

[ टिप्पण्यः ]

[ १७७ ] नानाविधैः कृष्णाम्बरैः, तथा रत्नविभूषणैश्चैव कनिष्ठं पत्रपल्लवीभिः  
 क्लिप्तः सोमन्ते । तथा मृगनायिका चक्कावट्टीं पयोधरै चर्चिता ॥ १७७ ॥

[ १७८ ] सर्वाङ्गैः घनघुसण विहितम्, मन्त्रे कन्दर्पेण स(श)रेषु विरं विह(सि)-  
 तम् । कुस(सु)ममारु दीर्घोपरि सज्जितं, मन्त्रे कृष्णपत्रपल्लु-  
 र्जातम् ॥ १७८ ॥

[ १७९ ] नागवह्नीदलानि कर्पूरबहुलानि भुजे सिद्धानि, मन्त्रे शतपुष्पैः रविः  
 प्रकुशः । प्रसाधना रहसोच्छलेन क्लिप्तः । शब्दासने किङ्किणीतं वररवः  
 भूयते ॥ १७९ ॥

— — — — —

[ अन्तर्दृष्टिः ]

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[ १७७ ] नानाविधैः कृष्णाम्बरैश्चैव कनिष्ठं पत्रपल्लवीभिः क्लिप्तः सोमन्ते ।  
 मृगनायिका मयवट्टं इत्यत्र चर्चिता, तथा चक्कावट्टी पयोधरौ च ॥

[ १७८ ] सर्वाङ्गैः घनघुसण विहितम्, मन्त्रे कन्दर्पेण शरेषु विरं विह(सि)-  
 तम् । कुसुममारु दीर्घोपरि सज्जितं, मन्त्रे कृष्णपत्रपल्लु-  
 र्जातम् ॥

[ १७९ ] नागवह्नीदलानि कर्पूरबहुलानि भुजे सिद्धानि, मन्त्रे शतपुष्पैः रविः प्रकुशः ।  
 प्रसाधना रहसोच्छलेन क्लिप्तः, शब्दासने किङ्किणीतं वररवः भूयते ॥

इमं किंवि केलि करहि संपुन्नियं,  
 मइ पुणु<sup>१</sup> रयाणि गमिय उज्ज्वलिय<sup>२</sup> ।  
 अच्छइ घरि घरि गीउ रक्खउ,  
 एगुं<sup>३</sup> इकहु कहु मह दिन्नउ ॥ १८० ॥

पुण पिउ समरिउ पहिय ! चिरगाउ,  
 गियमाणि जाणि तह विं<sup>४</sup> सूरगाउ ।  
 घणं जलवाहु बहुल्लं<sup>५</sup> भिल्लेविणु,  
 पढिय अडिउ मइ वत्थु तहेवि पु ॥ १८१ ॥

णिसि पहरहु णेय णंदीयइ,<sup>६</sup>  
 पियकहं<sup>७</sup> जंपिरी उणंदीयइ ।  
 रयं<sup>८</sup> णिमिसिहु अहु णं दीयइ,  
 विद्धी कामतत्ति णं दीयइ ॥ १८२ ॥

१ ० इमि । २ ० घेपुणिहिं व । ३ ० पुणि । ४ ० भिल्लेविणिय । ५ ० इहु निहु ।  
 ६ ० वित्त । ७ ० पयु जत । ८ ० अहं, ८ पयु । ९ ० विहीयइ । १० ० अहं ।  
 ११ ० पणं । १२ ० अहं । १३-१४ ० अहं ।

[ दिव्यकथा व्याख्या ]

[ १८० ] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोदितया रात्रिर्गमिता ।  
 गृहे गृहे शी(गी)तं प्रचारं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥ १८० ॥

[ १८१ ] भो पयिक ! बहलं नयनाभ्यां जलप्रपातं मुक्त्वा मया अद्विष्टमप्येन  
 पशुकच्छन्धो भगितः । पुनः पुनरपि तं पयिकं स्मृत्या निजमने(नति) सरोजमं  
 धात्वा ॥ १८१ ॥

[ १८२ ] निस्ति(ति) प्रहरार्धमपि न निद्रियते । पियकथायां जल्पमानायां

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[ अष्टमस्कंध ]

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[ १८० ] एवं काश्चन भाग्यवत्याः केलिं कुर्वन्ति । मया चोदितया रात्रिर्गमिता । गृहे गृहे गीतं  
 प्रचारं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥

[ १८१ ] हे पयिक ! पुनरपि विश्रमस्तथा विषः स्मृत्यो निजमनसि, तपैव सूर्योदयं ज्ञात्वा  
 पशुकच्छन्धो भगितः । पुनः पुनरपि तं पयिकं स्मृत्या निजमने(नति) सरोजमं धात्वा ॥

[ १८२ ] निस्ति प्रहरार्धमपि न निद्रियते, पियकथायां जल्पमानायां नाश्रयन्त्यते, काश्चा  
 निशेषार्धमपि रतये न दीयते, कामवशा विद्धा न दीयते ? अवि तु दीयते ॥

किं तहि देसि णहु फुरइं जुन्ह णिसि णिम्मलचंदह,  
 अह कलरउं न कुणंति हंस फलसेवि रविंदह ।  
 अह पायउं णहु पढइ कोइ सुललियं पुण राइणं,  
 अह पंचउं णहु कुणइ कोइ कावालियं भाइणं ।  
 महमहइ अहव पचूसि णहु  
 ओंससिउ घणुं कुसममरु ।  
 अह मुणितं पहियं ! अणरसिउ पिउ  
 सरइ समइ जु न सरइ घर ॥ १८३ ॥

1 B C किं 2 C हरहि 3 C कुलउ 4 A चार 5 C कुलही ।  
 6 B एयण 7 C पंचसु 8 A कावालियं, C कवालियं 9 A भायण, O भाणिय ।  
 10 A वण 11 A कुणउ 12 C पणितं ।

[ शिष्यकृतस्य व्याख्या ]

माऽऽमर्यते । आत्मा निमेषार्धमपि रतये न दीयते । कामताया(ता) विद्या न दीर्यते । अपि तु दीर्यते ॥ १८२ ॥

[ १८३ ] किं तस्मिन् देशे उपोस्रया निर्मलचन्दो न स्फुरति ?, अथ किं हंसाः अरविन्दाम् सेव्यः फलकटारयं न कुपेन्ति ?, अथ प्राकृतकाव्यं सुललितं सुमनोहरं कश्चिद् पठति ?, अथ कोकिलाः पञ्चमसरं न कुप्यन्ति ?, अथवा प्रत्यये रविप्रकृतिरकुसुममरो न महमदति ? । अथ मया स्मृतं पथिकेन सरि-  
 (शर)त्-समये यद् एहं न स्मरि(स्म)तं [त]दस्मिन्को-रसवेत्ता नेत्यर्थः ॥ १८३ ॥

॥ सरि(शर)द्वर्षनं समाप्तम् ॥

—३—३—३—३—

[ अन्तर्प्रेषः ]

—३—३—३—३—

[ १८४ ] हे पथिक ! किं तस्मिन् देशे चन्द्रज्योत्स्ना निधि रात्रौ निर्वेका टि न स्फुरति ?, अथ तस्मिन् देशे अकिङ्कर्म फलसेविको राजहंसा कलवं न कुपेन्ति ?, अथवा सुललितमापया प्राकृत कोऽपि न भ्रमति ?, अथ कापालिक ! शिष्यादेन पञ्चमसार्धं कोऽपि न करोति ?, अथ प्रत्यये रविप्रकृतिरकुसुममरो न महमदयते ?, अपेक्ष-ज्ञानं हे पथिक ! विधो वीरसो यः शरकाव्यं गूरव(ह) न स्मरति ॥ इति धादर्व्यम् ॥

[ अथ हेमन्तवर्णनम् । ]

सुरहिगंधु<sup>१</sup> रमणीउ<sup>२</sup> सरउ इम<sup>३</sup> वोलियउ,  
पावासुय अइधिद्वि<sup>४</sup> ण खलि<sup>५</sup> घरु संभरिउ ।  
इम अच्छउ<sup>६</sup> जं करुण मयणपडिभिन्नसरि,  
अबलोइय धवलहर सेयतुस्सारभरि<sup>७</sup> ॥ १८४ ॥  
जलिउ पहिय<sup>८</sup> सज्जंगु<sup>९</sup> विरहअग्गिण<sup>१०</sup> तइयडवि,  
सर पमुक्क कंदप्प दप्पि<sup>११</sup> घणु कडयडवि ।  
तं<sup>१२</sup> सिज्जहि<sup>१३</sup> दुक्खिज्जि<sup>१४</sup> ण आयउ चित्तहव,  
परमंडलु<sup>१५</sup> हिंडंतु कवाल्लिउ खलु<sup>१६</sup> सवरु ॥ १८५ ॥  
तह<sup>१७</sup> कंखिरि<sup>१८</sup> अणियत्ति णियंती दिसि<sup>१९</sup> पसरु,  
लइ बुक्कउ<sup>२०</sup> कोसिल्लि<sup>२१</sup> हिमंतु तुसार<sup>२२</sup> भरु ।

1 B अपि । 2 A रमणीउ । 3 C मइ । 4 B अइधु । 5 C वलि । 6 B अछउ ।  
7 C दुस्तामरे । 8 B पडिउ । 9 C सम्भंवि । 10 A हविकण । 11 B पंरुपि दप्पि,  
C कंदप्पिहि । 12 C ज । 13 B सिज्जहि, C सिज्जह । 14 C दुक्खिपण । 15 C मंडल ।  
16 B खरु । 17 A गह । 18 B कंखिर । 19 C दिष । 20 C बुक्कु । 21 B कोसिल्लि,  
C कोसिल्ल । 22 C तुसार ।

[ निपनकरूपा ध्यातव्या ]

[ १८४ ] अथ हेमन्तवर्णनम्-सुरभिगंधरमणीका। सर(स)रदेयं व्यतिक्रान्ता । पथिक । परं अतिधृष्टेन पत्न्या शुद्धं न स्मृतम् । एवं कदमया मदनस(श)प्रति-  
मित्रया मया धवलगुदाणि तुषारमरसे(म्बे)तानि दृष्टानि ॥ १८४ ॥

[ १८५ ] हे पथिक ! विरहाग्निना तदन्तरेति श(स)शब्दं यथा सर्पाङ्गं प्रग्या-  
लितम् । कन्दर्पेण धनुषा कडकदमिति श(स)शब्दं यथा शराः प्रमुक्ताः । ततः  
शय्यायां दुःपार्श्वे याता । यतो मनोहरः शयरो निर्दम्यः परमन्दले ब्रमन्  
कापालिको नागतः ॥ १८५ ॥

[ १८६ ] तथा च उत्कण्ठिता अनिवृत्तं दिशिप(म)सरं पश्यन्ती वर्त्तते । तदैव



[ अन्वयिका ]



[ १८४ ] मय हेमन्तवर्णनम्-सुरभिगंधरमणीका(रमणीया) शरदेयं व्यतिक्रान्ता । पथिक ।  
म(म)तिपिष्टे(धृष्टे)न पतिना शुद्धं न स्मृतम्, एवं कदमया मदनसारमिमित्रया धवल-  
गुदाणि तुषारमरसेवासि दृष्टानि ॥

[ १८५ ] हे पथिक ! विरहाग्निना तदन्तरेति शब्दं यथा सर्पाङ्गं ज्वालितम् । कन्दर्पेण धनुषा  
कडकदम इति शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःपार्श्वे याते ते (१) मनोहराः  
स(स)रो निर्दम्यः परमन्दले ब्रमन् कापालिको नागतः ॥

[ १८६ ] तथा च नाथोत्कण्ठिता अनिवृत्तं-निर्दम्यं दिशिपसरं पश्यन्ती वर्त्तते । तदैव हेमन्त-

हुइय<sup>१</sup> अणायर सीयल भुवणिहि पहिय जल<sup>२</sup>,  
 उत्तारिय<sup>३</sup> सत्परहु सयल कंदुट्टदल ॥ १८६ ॥  
 सेरंधिहि<sup>४</sup> घणसार<sup>५</sup> ण चंदणु<sup>६</sup> पीसियइ,  
 अहरकओलालंकरणि<sup>७</sup> मयणु संमीसियइ ।  
 सीहंडिहि<sup>८</sup> वज्जियउ<sup>९</sup> पुसिणु तणि<sup>१०</sup> लेवियइ,  
 चंपल्लु मियणाहिण<sup>११</sup> सरिसठ सेवियइ ॥ १८७ ॥  
 णहु दलियइ कणूरसरिसु<sup>१२</sup> जाईहलह<sup>१३</sup>,  
 दिज्जइ केवइवासु ण पयडउ फोफलह<sup>१४</sup> ।  
 मुणणुप्पर<sup>१५</sup> परिहरवि<sup>१६</sup> पसुप्पइ जामिणिहि,  
 उयारइ<sup>१७</sup> पडुप<sup>१८</sup> विच्छाइय<sup>१९</sup> कामिणिहि ॥ १८८ ॥

१ B हुई । २ A जल । ३ B ओतारहु तपरइ । ४ C पार । ५ A चंदण ।  
 ६ A C चण्डि । ७ A सीहणइ । ८ C वज्जिइ । ९ B सडु । १० C साइयइ ।  
 ११ B मय । १२ C सेवियइ । १३ B कणूर सरसु । १४ C दलहि । १५ A पुप्पर, B  
 पाप्पर । १६ A परिह । १७ A उयारहि । १८ B पडंधि, C पडंध । १९ B विच्छाइय ।

### [ विपनकरुण व्याख्या ]

हेमन्तः । त्वपारभरं वृद्ध्या कुशलं प्रसन्नः । मुपने अनादरसी(शी)तलानि  
 [जलानि] जातानि । सकलकमलदलानि ध(ध)स्तपदास्ता(इपसा)रितानि ॥ १८६ ॥

[ १८७ ] सैरंधीभिः घनसारं चन्दनं च पीप्यते । चपरकपोलालङ्कारे भद्रं  
 संमिश्रयते । शीघ्रजडजितं मुसुणं-कुसुमं तनी लेप्यते । चम्पकतैलं मुगनामिना  
 समं सेव्यते ॥ १८७ ॥

[ १८८ ] यस्मिन् नि(क)ती वर्णरदलो द्विधा न रु(कि)यते । मुजात्यकदम्बो-  
 (शु)पशरावात् । प्रकटः फोफलेषु केतकीकुंआ(सु)मदलवास्तो न दीप्यते । मु(म)य-  
 मोपरिस्थितमावासं लप्यते । तथा यामिनीषु-पत्रिषु कामिनीभिः आच्छादित-  
 स्थानेषु प्रमुप्यते ॥ १८८ ॥



### [ अन्वयः ]



तुपारभरं कुशलं अनादरसी(शी)तलानि जातानि । सकलानि कमलदलानि अस्तपदास्ता(इपसा)रितानि ॥

[ १८७ ] सैरंधीविपनसारं चन्दनं च पीप्यते । चपरकपोलालङ्कारे भद्रं संमिश्रयते ।  
 शीघ्रजडजितं मुसुणं कुसुमं तनी लेप्यते । चम्पकतैलं मुगनामिना समं सेव्यते ॥

[ १८८ ] यामिनीषु पत्रिषु कामिनीभिः अस्मिन् स्थानेषु प्रमुप्यते । यामिनीभिः, चम्पक-  
 विच्छादये ॥

धूइज्जइ<sup>१</sup> तह<sup>२</sup> अगरु घुसिणु तणि<sup>३</sup> लाइयइ,  
गाढउ<sup>४</sup> निवडालिगणु अंगि<sup>५</sup> सुहाइयइ ।  
अन्नह<sup>६</sup> दिवसह सन्निहि<sup>७</sup> अंगुलमत्त<sup>८</sup> हुय,  
महु इक्कह परि पहिय णिवेहिय बम्हजुय ॥ १८९ ॥

\*

विलवन्ती अलहन्त<sup>१</sup> निंद निसि वीहरहि<sup>२</sup> ।  
पदिय<sup>३</sup> बत्थु तह<sup>४</sup> पयिय<sup>५</sup> इक्कलिय वरिहि ॥ १९० ॥  
दीहउसासिहि वीहरयणि मह<sup>६</sup> गइय<sup>७</sup> णिरक्खर,<sup>८</sup>  
आइ<sup>९</sup> ण णिहय णिंद तुज्ज सुयरन्तिय<sup>१०</sup> तक्खर<sup>११</sup> ।  
अंगिहिं तुह<sup>१२</sup> अलहन्त चिट्ठ करयलफरिसु,<sup>१३</sup>  
संसोसिउ<sup>१४</sup> तणु हिमिण<sup>१५</sup> हाम हेमह सरिसु ।

1 A बुज्जइ, 2 B नलि, C नु। 3 C तणु। 4 B गाढ। 5 C अणु। 6 B अन्नदिवस। 7 B सन्निहिय पुम्ह। 8 C अणुदिसि। 9 C अलहन्ति। 10 B वीहरहि, C वीहरह। 11 B पडिउ। 12 C तहि। 13 A इक्कह, C इक्कलिय। 14 C नु। 15 B गइय, C गइ। 16 A C अक्खर। 17 B आइ। 18 A सुयरन्तिय, C समरन्तह। 19 C तक्खर। 20 B पुय, C तुम्ह। 21 A कलु। 22 C यजोउ। 23 C हिमिण।

[ दिग्भक्त्या व्याख्या ]

[ १८९ ] भागदं धूप्यते, धुखं तनौ लेप्यते, गाढास्निग्धमङ्गेषु सुजायते । अन्न(प्य)दिवसप्रमाणे[ न ] ते दिवसा अङ्गुलिमात्राः-सूक्तमात्राः । समैकस्याः परं घर्षणां प्रक्षयुग्म(ग)मिति निविष्टं मन्ये ॥ १८९ ॥

[ १९० ] मया विरहे विलपन्त्या दीर्घरात्रौ निद्रां भक्तमन्त्या दीर्घोन्मत्तासिः पया यस्तु पडिता । मो पयिक ! गृहे पकाफिनी निवसति ॥ १९० ॥

[ १९१ ] हे निरक्षर ! दीर्घोन्मत्ता(प्या)सिः दीर्घा रजन्यो गताः । हे तत्क्षर ! निर्दय ! त्वां संरन्त्या निद्रा नागता । हे घृष्ट ! अङ्गेषु तव करस्पर्शो अलमन्त्या

७-७७-७७-७७

[ अलपूरिका ]

७-७७-७७-७७

[ १८९ ] भागदं धूप्यते, धुखं तनौ लेप्यते, गाढास्निग्धमङ्गेषु सुजायते । अन्न(प्य) दिवसप्रमाणेरेते दिवसा अङ्गुलिमात्राः-सूक्तमात्राः । समैकस्याः परं घर्षणां प्रक्षयुग्ममिति निविष्टं मन्ये ॥

[ १९० ] हे पयिक ! गृहे पकाफिनी विलपन्त्या निद्रामलमन्त्या निति दीर्घरात्रौ यस्तु पडिता ॥

[ १९१ ] हे निरक्षर ! दीर्घोन्मत्तादीर्घा रजन्यो गताः । हे तत्क्षर ! निर्दय ! त्वां संरन्त्या निद्रा नागता । हे घृष्ट ! अङ्गेषु तव करस्पर्शमलमन्त्या मया हेमन्तेन पाया देमतादयं

हेमन्ति कन्तं विलवंतिथहं, जइ पलुट्टिं नासासिहसि ।  
तं तइयं मुक्ख खल पाइं मइ, मुइयं विज्ज किं आविहसि ॥१९१॥

[अथ त्रिशिरवर्णनम् ।]

इम कट्ठिहिं मइ गमिउं पहिय हेमन्तरिउ,  
सिसिउ पहुत्तउं पुत्तुं णाहु दूरन्तरिउ ।  
उट्ठिउं झल्लुं गयणि खरफरसुं पवणि हय,  
तिणि सुडिय झडिं करि असेस तहिं तह्यं गय ॥१९२॥  
छाय फुल्लं फल रहिय असेवियं सउणियणं,  
तिमिरन्तरियं दिसां य तुहिण धूणं भरिणं ।

1 A O कति । 2 O वगलि । 3 C पडिउ । 4 B वरपव । 5 O पइ । 6 B  
उरय अवि । 7 B गमिय । 8 O पहुत्तु । 9 C पहु । 10 B C कट्ठिय । 11 O सजाय ।  
12 A पवणखरफरसु B फल । 13 B नति 'अति' । 14 A तइ । 15 B ह्य गय,  
C तइ गय । 16 O फुल्ल । 17 B असेविय । 18 B C अवि । 19 A O तिमिरं ।  
20 B तिमिरिय । 21 B धूण, O धूणि । 22 C भरिणि ।

[विषयकस्या व्याख्या]

समाह्व हेमन्तेन धात्रा हेमन्त(स)द्वयं शोषितम् । हे कान्त ! हेमन्ते विलवन्ती भा  
व्याधुव्य यदि नाभ्यासपति, तर्हि—तस्मान् कारणाद्, हे मूर्ख ! भो पापिन् ! मयि  
सृताया अथ(आथे)याऽऽगत्य किं करिष्यति(सि) ? ॥ १९१ ॥

॥ हेमन्तवर्णनं समाप्तम् ॥

[१९२] अथ त्रिशिरम्—झल्लु—हुडयाळ भगने खर—रौद्र पक्ष्य—विमी(परी)व  
कथितं दृष्ट्वा पचनाद्वलतापज्ज्ञात्वा । तेन स[ख]देन ज्ञेय—समस्त रूप भवतम् ।  
भो पथिक ! पय मया हेमन्तरि(स)तुर्निर्गमिता । अपुन्य त्रिशिर—सी(शी)तफाल  
प्राप्त । स धूर्तो नाथ दूरान्तरित ॥ १९२ ॥

[१९३] असे(ते)या—समस्या शङ्कुना—पक्षिणो वृक्षपत्रयत्कलानि समा-

—७७—७७—७७—

[अवपूरिका]

—७७—७७—७७—

शोषितम् । हे कान्त ! एव हेमन्ते विलवन्ती भा व्याधुव्य यदि नाऽऽभ्यासपति तर्हि—तस्माद्  
कारणाद् हे मूर्ख ! सतः पापिन् ! मयि सृतायाभाववि(वे)द्य भावय किं करिष्यति ? ॥

॥ हेमन्तवर्णनं समाप्तम् ॥

[१९२] अथ त्रिशिरवर्णनम्—हे पथिक ! एव मया हेमन्तं कहेन निर्गमिता । तावद्  
त्रिशिरः प्राप्त । पृथेनाथो दूरान्तरितः । खरपक्ष्यवनाद्वयो भगने झल्लो महाबाह्व जयितः ।  
तेन सूरिवद्य सम्यक् ज्ञेयाल्लव्य पञ्चादि मुक्ता गता—सिक्ताः ॥

[१९३] पावपुण्यकर्मविना केवलं धर्मेणैव हिता वृक्षा जाया । विजयदिनेन धूमनेन



मग्ग मग्ग पंथियह' ण पवसिहि हिमद्धरिण',  
 उज्जाणहं ढंखर इअ सोसिय' कुसुमवण ॥ १९३ ॥  
 तरुणिहि' कंत पमुक्खिय' णिय केलीहरिहि,  
 तिसिर'भइण' किउ' जलणु' सरणु' अग्गीहरिहि ।  
 आवाणिय' केलीरसु' अब्भितरभुयण',  
 उज्जाणह दुम्मिहि वि' ण कीरइ' किवि' सयण ॥ १९४ ॥  
 मत्तमुक्क' संठविउ' भिवहगंधक्करिसु',  
 पिज्जइ अच्चावट्टउ रसियहि' इक्खरसु' ।  
 कुंदचउत्थि' वरच्छणि' पीणुत्तयथणिय,  
 णियसत्थरि' पलुटंति' केवि सीमंतिणिय' ॥ १९५ ॥

1 B पंथियह । 2 A. पवसेहि; C पवसियह । 3 A. हिमद्धरिण; C करिण । 4 B  
 C कुसुम । 5 B तरुणिय । 6 A. पमुक्खिय । 7 C सरिय । 8 A. मइण्ड । 9 C कियह ।  
 10 A. कणु; B. नासि । 11 C सरण जलणु । 12 C उपपुंजहि । 13 B केलीहरसु ।  
 14 C भुयण । 15 B C नासि 'मि' । 16 A. कीरहि । 17 C कवि । 18 B C मज्जमुकु ।  
 19 B संवरिउ; C संठविउ । 20 A. 'गंधक्करसु; 'क्करेह । 21 A. रसियह; C रसियहिय ।  
 22 A. इक्खु' । 23 B चउत्थ । 24 B वरत्थिणि । 25 A. 'वावर; B. 'वपरि ।  
 26 C जोसंति । 27 C समंतमिह ।

#### [ टिप्पणकरणा व्याख्या ]

भित्त स्थिताः । तिमिरोऽन्धकारः, तुहिनय्यासः-व्याप्य स्थितः । सी(शी)तभयेन  
 पक्षिका मार्गे न प्रवि(ष्ट)सन्ति । यस्मिन् समये कुसुमवनानि शोयितानि । ग्रथम-  
 पदं वृक्षविशेषणम् । उद्यानवृक्षाणि दह्हरवजातानि ॥ १९३ ॥

[ १९४ ] कदलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निशरणं शयन्ते ।  
 भु(भ)वनमध्ये उपवरके केळिरसमुपमुञ्जन्ते । केऽपि बोद्यानभवनेषु न  
 स्वपन्ति ॥ १९४ ॥

[ १९५ ] माघामुपगतः-अधिको गन्धोत्कर्षः संस्थापितो रसिकैरिष्टुरसः अर्द्ध-



[ भवचूरीका ]



च तिमिरेण चान्दरितः जाताः । पक्षिकानां मार्गं मग्नः, हिममवाध प्रचलन्ति । उद्यानेषु  
 गच्छन्तुना वृक्षा दह्हरवजातः ॥

[ १९४ ] केलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्नि शरणं शयन्ते । भवनमध्येऽप-  
 रके केळिरसमुपमुञ्जन्ते । केऽपि बोद्यानगृहेषु न स्वपन्ति ॥

[ १९५ ] माघाशुतः-अधिको गन्धोत्कर्षो विविधसंस्थापितो रसिकैरिष्टुरसोऽर्धवचः प्रीयते ।

केवि दिंति' रिउणाहह उप्पत्तिहि दिणिहि',  
 णियवत्तह' कर' केलि जंति सिज्जासणिहि' ।  
 इत्थंतरि पुण' ग्रहिय सिज्ज इक्कलियइ,  
 पिउ' पेसिउ मण' दूअउ' पिम्मगाहिळियइ" ॥ १९६ ॥  
 मइ जाणिउ पिउ आणि" मज्झ संतोसिहइ",  
 णहु मुणिअउ खलु चिट्ठु सो वि महु भित्तिहइ" ।  
 पिउ णाविउ" इहु" इउ गहिवि तत्थ वि रहिउ",  
 सच्चु" हियउ महु" दुक्ख"भारि पूरिउ अहिउ ॥१९७॥

1 B इति । 2 B C दिनिहि । 3 A गहिहि । 4 B करि । 5 A णियनिहि ।  
 6 B पुणि । 7 A णिय पेसिअ । 8 B मणु । 9 B दूअउ, C दूअ । 10 A गहिप्रवइ ।  
 11 B नाति 'आणि' । 12 C 'सिण' । 13 C भित्तहइ । 14 B णावउ । 15 A इह ।  
 16 C राउ । 17 C कलु । 18 A मइ, C मइ । 19 C इउ ।

[ विषयकस्या व्याख्या ]

यत्त[१] पीयते । हुत्तचतुर्था प्रपतोच्छ(त्स)वे काश्चन सीमन्तिन्यः पीनोद्यतस्तन्यो  
 निजग्र(स्त्र)स्तरे लोचन्ति ॥ १९५ ॥

[ १९६ ] काश्चन रि(ऋ)तुनाय यस्योत्पत्तिदिने=माघशुक्लपञ्चम्यां वदन्ति  
 दातम् । निजग्रमेन समं केन्यथे शय्याया जा(या)न्ति । अस्मिन् समये यका-  
 किन्या मेमप्रचिलय । मया मनोदूतः पतिं प्रति प्रहिव । ॥ १९६ ॥

[ १९७ ] मया प्राप्तं प्रियतमो(म) सन्तोषयिष्य(स्य)ति । तेन धूरेन एल्लु-  
 निग्रमेन न शातः यन्मां उग्नस्यति (?) । प्रियतमो नागतः । एष मनोदूतः  
 दूरीत्या तत्रैव स्थितः । यत्तत् सत्यं मम द्वि(ह)दयो(यं) दुक्ख(ः)पूरितो(तं)  
 जात.(वम्) ॥ १९७ ॥

[ मधुपूरिका ]

हुत्तचतुर्था वरुणे काश्चन, व्याख्यामन्तरम्-हुत्तचतुर्था प्रपतोच्छ(त्स)वे काश्चन सीमन्तिन्यः  
 पीनोद्यतो निजग्रस्तरे लोचन्ति ॥

[ १९६ ] काश्चन रि(ऋ)तुनाय यस्योत्पत्तिदिने=माघशुक्लपञ्चम्यां वदन्ति दातम् ।  
 निजग्रमेन समं केन्यथे शय्याया जागति । अस्मिन् समये यकाकिन्या मेमप्रचिलय [ मया ] मनोदूतः  
 पतिं प्रति प्रहिव ॥

[ १९७ ] हे पतिह मया प्राप्तम्-एष मनोदूतः प्रियतमीय श्री सन्तोषयिष्यति । मया न  
 प्राप्तमेव सन्तो दूरी मनोदूतो मयापि बोध्यति । यिलो नागता, एवं द्वि(ह)द यो दूरीया तत्रैव  
 स्थितः । इत्येवम् सत्यं मम द्विदय दुःखसारेणाधिक पूरितम् ॥

णहु मूल पिअसंगि लाहु इच्छंतियइ,

णिमुणि पहिय जं पढिउ' वत्थु विलवंतियइ ॥ १९८ ॥

, \*

[ अर्द्धम् ]

मइ घणु' दुक्खु' सहप्पि मुणवि' मणु पेसिउ' दूअउ',

णाहु ण आणिल' तेण' सु पुणु' तत्थव' रय' हूअउ ।

एम' भमतह' सुअहियय' जं रयणि विहाणिय',

अणिरइ' कीयइ कम्मि अवसु मणि पच्छुत्ताणिय' ।

मइ विवु' हियउ णहु पत्तु' पिउ, हुई उवम इहु' कहु कवण' ।

सिंगत्थि गइय' उवाडयणि, पिक्ख' हराविय णिअ सवण ॥ १९९ ॥

1 A पणिय । 2 A पण । 3 A दुक्ख; B दुक्खि । 4 B मुणिवि । 5 B पेसिय; C पेसियव । 6 C हूअइ । 7 A, B आणिव । 8 B तेणि । 9 A C पुणु । 10 C रयि । 11 A C रय । 12 A एम । 13 C भमतह । 14 B सुअहिय । 15 A विहाणीय । 16 B अणिरइ; C अणुरइ । 17 B पच्छुत्ताणीय; C पच्छुत्ताणिय । 18 A मणि । 19 A पत्तु B पिणु । 20 A हुइ अयि वत्थव मइ कहु; B हुई य उवम मइ कहु । 21 B कवणु । 22 B गइय; C गइ । 23 B पिक्खण आहरणिय ।

[ टिप्पणकस्या व्याख्या ]

[ १९८ ] प्रियसङ्गमसीप्सम्या मूलो नष्टः । तेन यतद्वचः श्रुत्वा पयिकेन विलपन्तीं कट्ठा वस्तुकः पठितः ॥ १९८ ॥

[ १९९ ] निजघनदुःखं ज्ञात्वा मनो नाथं प्रति प्रहितः । नापस्तेन नानीतं(ता) । सोऽपि तत्रैव रतिर्जातः । एवं स(शु)न्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यम् । अतोऽवश्यं मनसि यथाचाप्यो जातः । अथा हि(हृ)दयं दत्तं परं प्रियो न ज्ञातः । एवमेवम कथय केन समम् ? तवाह-श्रुत्वायै गर्वमी गता, पश्य अवगौ क्षरितौ ॥ १९९ ॥ शिखिरवर्णनं समाप्तम् ॥

—३—३—३—३—

[ अवधूतिका ]

—३—३—३—३—

[ १९८ ] प्रियसङ्गमलामसिप्सम्या मम मूलं नष्टम् । हे पयिक ! कृणु वद वस्तुको विलपन्त्या पठितः ॥

[ १९९ ] निजघनं दुःखं ज्ञात्वा [ मनो ] नाथं प्रति प्रहितः । नापस्तेन नानीतः, सोऽपि तत्रैव रतो यातः । एवं शून्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यं [ कृतम् ] । अतोऽवश्यं मनसि यथाचाप्यो जातः । अथा हृदयं दत्तं परं प्रियो न ज्ञातः । एवमेवम कथय केन समम् ? तवाह-श्रुत्वायै गर्वमी गता, पश्य अवगौ क्षरितौ ॥ इति शिखिरवर्णनम् ॥

[ अथ वसन्तवर्णनम् । ]

गयत्त सिसिरु<sup>१</sup> वणत्तिण<sup>२</sup> दहंतु,

मह मासु मणोहरु इत्य पत्तु ।

गिरिमलयसमीष्टु गिरु संस्तु,

मयणगि' विठयह' विष्कुरंतु' ॥ २०० ॥

सं फेवड् जणइ सुहं बिआसु,

बिअसंतु' स्वन्नउ दह' दिसासु ।

णव्वसुमपत्त ह्य विविह्वेसि,

अइ<sup>१</sup> रेहइ णवसरइ<sup>१</sup> बिसेसि ॥ २०१ ॥

वह विविहराइ<sup>11</sup> घण मणहरेहि<sup>12</sup>,

सियसावरत्तपुष्पंनरेहि ।

पंगुरणिहिं चञ्चितं" तणु विचित्तु,

मिलि सहीयहि गेड गिरंति<sup>३</sup> णिछु ॥ २०२ ॥

1 A लविहः 2 O 'विष्णुः 3 B मासिमः 4 C विजयः 5 A पुत्रः  
 6 B यमेश्वरः 7 C विहङ्गः 8 B C दशः 9 A देः 10 A 'वर्षः 11 A विहाराः  
 12 C विहाराः 13 B 'वर्षः 14 A विष्णुः

[ दिव्यनन्दस्य भ्रातृभ्याम् ]

【२००】 अथ वसन्तवर्णनम्—क्षितिरो वताः, मधुमासः प्रातः । विद्योपनिर्वा  
मन्तानि विस्फोरयन् जितरां मलयचलसमीरणो वधौ ॥ २०० ॥

[२०१] संकुपितजनसु (१) विकाराः (सः) विकृतयो दशादिप्रमाणसु (नेषु) एतन्तोऽपतीर्णः । यस्मिन् समागमने गौवनकुस (सु) मयभाः विविधप्रकारक-  
रूपाः । सनचरुचिचिंशे (ण) अत्यन्तं मासि ॥ २०१ ॥

[२०२] सखीनिर्मलित्वा नित्यं गीतं गायन्तीभिस्तत्र(त्वं) बहुभिः, यथा

— — — — —

[ अच्युतिरिक्ता ]

— — — — —

[ २०८ ] अथ यमन्ततर्जणम्—दिशिरो यतः, यधुमासः शशः । विद्योनिना मदनोमि  
विस्तृत निघरा मटवापडसमीरणो भवति ॥

[ २०१ ] सं=सम्यक् केवली भूतं विहासं गणति=वर्णाद्वयति । पादान्तरम्-हे पवित्र !  
 यो गमन्ते जलस्य पठुं संकोपाति, प्रकटं भुजं धनवति । दत्तम् दिप्तुं रथः-विह्वलं रथो  
 पातः । नरदुस्मानि पश्यामि च विविचयेपामिजातामि । स्तिमितोरेण वनस्रास्यविराटो गोभन्ते ॥

[ २०२ ] सध्वीविर्मितिषाः मित्यं यीतं ग्राहणीभिः क्लृप्तं गच्छ चरितः (१०) । केन ? - विविधरागेण । पुनः के ? - केतसर्वेत्तज्जुष्यामरीचनगजोदोः पञ्चमेव ॥

मह<sup>१</sup>महिउ अंगि बहु गंधमोउ,  
 णं तरणि<sup>२</sup> पमुक्कउ<sup>३</sup> सिसिर<sup>४</sup> सोउ ।  
 तं पिखिवि मइ सज्जहि<sup>५</sup> सहीण<sup>६</sup>,  
 लंकोडउ पठियउ<sup>७</sup> नववल्लहीण<sup>८</sup> ॥ २०३ ॥  
 गयउ गिम्हु<sup>९</sup> "अइदुसहु वरिसु उन्विसियइ,  
 सरउ गयउ अइकट्ठि हिमंतु पवसियइ ।  
 सिसिर<sup>१०</sup> फरसु बुल्लीणु<sup>११</sup> कहव रोवंतियइ<sup>१२</sup>,  
 दुक्करु गमियइ एहु णाहु सुमरंतियइ ॥ २०४ ॥  
 †वाहिज्जइ नवकिस्तलयकरोहि<sup>१३</sup>,  
 महमास<sup>१४</sup> लच्छि णं तरुवरोहि<sup>१५</sup> ।

1 B मम<sup>०</sup> । 2 A तरणि । 3 B पमुक्कउ । 4 A B ससिर । 5 A सज्जइ ।  
 C सज्जहि । 6 A सहीण । 7 A C पठियउ । 8 A नववल्लुव, D वल्लहीण । 9 A गिम्हु ।  
 10 A नाहि 'मइ' । 11 C पिखिवि । 12 B पिखीण, C वल्लीणु । 13 A रोवंतियइ ।  
 † A आवर्षी नोपलभ्यते पद्यमिदम् । 14 B कट्ठि । 15 B 'वाहु' । 16 B तरुवरोहि ।

[ टिप्पणकस्या व्याख्या ]

चर्वितम् । केन ?-विमिश्रणानेन(ण) । पुनः कैश्चित् ?-सर्वैरकपुष्पाभ्यः । घनमनो-  
 हरैः पद्मरूपैश्च ॥ २०२ ॥

[ २०३ ] बहु यथा गन्धामोदो महमहितः । अन्ये तरु(र)णिना-सुर्येण  
 शिशिरशोकस्त्यक्तः । पाठत्रय[ः] पुर(र)पठिताभिः तरुणीभिः-स्त्रीभिः । तं प्रेक्ष-  
 (क्ष्य) बल्लभानां सखीनां मध्ये लंकोटकाः पठितः ॥ २०३ ॥

[ २०४ ] अतिदुःखो ग्रीष्मो निर्गमितः । वर्षा च अदिश्या निर्गमिता । मम  
 कथमपि मदता कष्टेन शिशिरस्पर्शाः शीतुरितुः (चतुः) रोच(रद)न्या गताः ।  
 दुक्त(ःख)करो नायं सरन् एषो निर्गमिता । पतिवियोगत्वात् ॥ २०४ ॥

—११—१२—१३—१४—

[ शब्दचूरीक ]

—१५—१६—१७—१८—

[ २०३ ] बहु यथा गन्धामोदो महमहितः । मध्ये तरुणिना-सुर्येण शिशिरशोकस्त्यक्तः ।  
 पाठत्रयः । पुरपठिताभिस्तारुणीभिः-स्त्रीभिः । तं प्रेक्ष्य, बल्लभीनां सखीनां मध्ये मया लंकोटकाः  
 पठितः ॥

[ २०४ ] अतिदुःखो ग्रीष्मो निर्गमितः । वर्षा चोदिश्या निर्गमिता । सरदिकष्टेन गता ।  
 दैनन्तः प्रपन्नः-प्राप्तः । शिशिरः फरस(स्पर्श)कठिनो शीतलीनः । कथमपि रदनैश्च दुःखकरो  
 नायं सरन्त्या गमिताः ॥

रुण्डुण' करेहि वणि भमर' छुद्ध,  
 केवयकलीहि 'रसगंधलुद्ध ॥ २०५ ॥  
 विज्झंति परुपर' तरु लिहंति,  
 कंटग्ग' तिक्ख ते 'णहु गणंति ।  
 तणु दिज्जइ रसियह रसह लोहि',  
 णहु पाउ गणिज्जइ' पिम्ममोहि ॥ २०६ ॥  
 महु पिक्खवि विंमिउ' मणिहि' हूउ,  
 सुणि' पहिय कहिउ रवणिज' रुउ' ॥ २०७ ॥  
 \* [ अर्द्धम् ]

पज्जलंत विरहग्गि तिल्ल झालाउलं,  
 मयरउउ वि' गज्जंतु 'लहरी वण भाउलं ।  
 सहनि दुसहु दुत्तर' विचारेज्जइ' सम्भयं',  
 महु गेहह किवि दुग्गु वणिज्जइ णिम्भयं ॥ २०८ ॥

1 B कलु कलु । 2 B मर । 3 B रति । 4 A परपर । 5 C कंठगि । 6 A णु  
 ते । 7 C लोह । 8 C निज्जइ । 9 B विमिउ । 10 B मणइ । 11 A पुनि ।  
 12 C रसगंध । 13 C रुहु । 14 A मरदणि । 15 B लहरी गज्जति वण । 16 B  
 हूउ । 17 A विरहग्ग, C विचारेज्जइ । 18 A सम्भय ।

[ विष्णुसूक्तम् ]

[ २०५ ] मनु पितरौ-तद्वरैर्नवकिसलयकरैः मधुमासलक्ष्मीदस्यते स । वने  
 घने क्षमताः दण्डुलणापते, केतकीकलिकारसगन्धलुग्गाः ॥ २०५ ॥

[ २०६ ] परस्पर मिलितैः कण्टकैर्विष्यन्ते, परे-तथापि मधुलिहो मधु  
 लिहन्ति । कण्टकाग्राणि तीक्ष्णानि न भक्षयन्ति । रसलोभेन रसिकाणां शरीर  
 दीयते । मनु पार्य(पार्य) न मन्म(मन्म)ते सौन्दर्योद्दिभिः पुरुषैः ॥ २०६ ॥

[ २०७ ] एतच्चरितं दृष्ट्वा मनसि विस्मयो बभूव । एतत् शुत्वा पपिकेन  
 रमणीकरूपः कथितः ॥ २०७ ॥

[ २०८ ] मकरपञ्चोऽपि घनं यथा आ-आकुलम्, यथा शृङ्खलद्विरहाग्नि-  
 तीक्ष्णालापीर्णं यथा गर्जन् वर्धते । दुत्तर दुस्सहं यथा विषय समये यथा

—०—०—०—०—

[ श्ववृत्तिः ]

—०—०—०—०—

[ २०९ ] केतकीनां परस्पर मिलितैः कण्टकैर्विष्यन्ते, परे-तथापि मधुलिहो मधु लिहन्ति, कण्ट-  
 काग्राणि तीक्ष्णानि [न] भक्षयन्ति । मनु रसिकेभ्यो रसलोभेन दीयते, मन्मोहेन पारो न भक्ष्यते ॥

[ २०७ ] मनु मेदव मनसि विमलो जालः । हे पथिक ! दृष्ट्वा रमणीक (रमणीक)स्य कथितम् ॥

[ २०८ ] मकरपञ्चोऽपि घनं यथा आकुलम्, यथा शृङ्खलद्विरहाग्नि-  
 तीक्ष्णालापीर्णं यथा गर्जन् वर्धते । दुत्तरदुस्सहं यथा विषय समये यथा

किंसुयइ<sup>१</sup> कसिण<sup>२</sup> वणरत्तवास,  
 पच्चवत्त पलासइ<sup>३</sup> धुय<sup>४</sup> पलास ।  
 सवि दुसह<sup>५</sup> ह्य<sup>६</sup> पहंजणेण<sup>७</sup>,  
 संजणिउ असुहु<sup>८</sup> वि<sup>९</sup> सुहंजणेण<sup>१०</sup> ॥ २०९ ॥  
 निवडंत रेणु<sup>११</sup> धरपिंजरीहि,  
 अहिययर तविय<sup>१२</sup> णवमंजरीहि ।  
 मरु सियलु<sup>१३</sup> वाइ<sup>१४</sup> महि सीयलंतु,  
 णहु जणइ<sup>१५</sup> सीउ णं खिवइ तंतु ॥ २१० ॥  
 जसु नामु अलिक्खउ कहइ लोउ,  
 णहु हरइ खणहु असोउ सोउ ।

1 B किंसुयइ; C किंसुयइ । 2 A कसिण । 3 C पलासय । 4 A धुय । 5 B दुसह ।  
 6 A ह्य । 7 A पमंजणेण । 8 C दुसहु । 9 'वि' नास्ति B C । 10 C सुहंजणेण ।  
 11 B C रेण । 12 B तविय । 13 B सीयल । 14 C वाय । 15 B जणय णं खिव ।

[ टिप्पणकथा व्याख्या ]

क्षीयते मया । परं चिन्तयामि मम कोहेन अपीडितः, दुर्वै-स्तम्भसीयै निर्भयं  
 यथा स मरिप्रियः यागिर्न्य करोति । अथवा रमणीकरूपद्वन्द्वः रासकस्यैव  
 जातिः ॥ २०८ ॥

[ २०९ ] किंसु(शु)कं पुष्पं कृष्ण(व्ण)धनरत्नवर्षासदृशं जातम् । अतो मन्वे  
 पलासः(शः) प्रत्त(त्य)स एव पलासः(शः)=राक्षसः । सर्वे प्रभञ्जनेन दुस्सहं  
 जातम् । सुहंजनेनासुखं जनितम् ॥ २०९ ॥

[ २१० ] नवमक्षरीभिर्निर्णतद्वेणुना घटा पिञ्जरिताभिर्पिच्छतरं तापिता ।  
 मरुच्छीतलो मर्दी सी(शी)तल्यम् वाति । परं सी(शी)तं न जनयति । मन्वे किं तु  
 तापं क्षिपति ॥ २१० ॥

— — — — —

[ अन्तर्दृष्टि ]

— — — — —

प्रभाकास्याकुले दुःसहो सद्विद्या समर्थ यथा दुःखं विचरति-भगवते । मम कोहस्य किमपि (१)  
 दुर्वै निर्भयं यथा धामिन्वते वा(व्या) प्रियते ॥

[ २०९ ] किंसुकं पुष्पं कृष्णधनवर्षासदृशं जातम् । अतो मन्वे पलासः(शः) प्रत्तसं यथा-  
 पलासः=राक्षसः । सर्वे प्रभञ्जनेन-पवननेन दुःसहं जातम्, सुहंजनेनासुखं जनितम् ॥

[ २१० ] नवमक्षरीभिर्निर्णतद्वेणुना घटा पिञ्जरिताभिर्पिच्छतरं तापिता । मरुच्छीतलो मर्दी  
 श्रीतल[य]म् वाति, परं श्रीतं न जनयति । मन्वे किं तापं क्षपति ॥

कदण्प'दपि सतविय' अगि,

साहारइ' णाहु ण सहार' अंगि' ॥ २११ ॥

लहि छिहु बियंमिड निरह बोह,

करि तडउ' सुणिउ' रडत' मोह ।

सिहि' चडिउ पिमिल मायदसाह,

सुणि पंथिय" जं मइ पडिय गाह ॥ २१२ ॥

दूइजठ दूइय" बरहिणीहि" कयहरिस णट्टवरहम्मि" ।

गयणे पसरियणउडुम" घणभंती सुणिय" पुण दुम्म ॥ २१३ ॥

- 1 B C कदपि । 2 C सतवि । 3 A साहार O साहार । 4 B साहार ।  
 5 C अगि । 6 B तडउ । 7 O सुमिरउ । 8 B रडत । 9 O सिह ।  
 10 A पथिय । 11 B O दुम । 12 B बरहिणीहि । 13 O बरहिम्मि । 14 A पुम ।  
 15 A सुणीय ।

[ विषयवस्तुका शालिका ]

[ २११ ] ज(य)स नाम लो[क] असो(घो)क इति कथयति तदङ्गीकम् । यतोऽशोक क्षणार्धमपि मम शोक न हरति । कन्दर्पदण्डसदृशाहं या नाथ पथ साधारयति, न सहकार ॥ २११ ॥

[ २१२ ] बोरो रोरो निरह छिद्र लभित्वा(ण्य) विगुम्भित । ताण्डव कृत्वा मयूरो न(र)टति । आभ्रसाया(शाखा)या कोकिटसमूह आरुह दृष्ट्वा भो पथिक । या याथा पठिता सा त्व शुणु ॥ २१२ ॥

[ २१३ ] हे दूत । नाट्यवर्द्ध कृतवर्षाभिर्वाहिणीभि दूये । अथवा द्वितीयाभिः द्वि(य)र्वाभि नष्टविरहिणीना कृतवर्षाभिर्दूये । गगने प्रसरितनवदुमै(मै) घन-भ्रान्ति(न्ति) श्रुत्वा पुनर्दूये ॥ २१३ ॥



[ पञ्चमिका ]



[ २११ ] ज(य)स नाम लोकेऽशोक इति कथयति तदङ्गीकम् । यतोऽशोक क्षणार्धमपि मम शोक न हरति । कन्दर्पदण्डसदृशाहं या नाथ पथ साधारयति, न सहकार ॥

[ २१२ ] हे पथिक ! सिद्ध लभ्य बोरो निरहो विगुम्भित । मयूरताण्डव कृत्वा रडत भुवः । विप्री-मयूरो मयूरदण्डसायां पठ ॥ हे पथिक ! शृणु वा याथा यथा पठिता ॥

[ २१३ ] हे पथिक । नाट्यवर्द्ध कृतवर्षाभिर्वाहिणीभिर्मयूरीभिर्दूये । अथवा द्वितीयाभिर्वाहिनीभिर्मयूरीभिर्वाहिनीभिर्दूये । गगने प्रसरितनवदुमै घनभ्रान्ति श्रुत्वा पुनर्दूये ॥



इयं<sup>१</sup> गाह पठिवि<sup>२</sup> उद्वियं<sup>३</sup> ख्वंतं,  
 चिरं<sup>४</sup> जुन्नं<sup>५</sup> दुक्खं<sup>६</sup> मणिं<sup>७</sup> संभरंतं ।  
 विरहग्निहालं<sup>८</sup> पज्जलिअ अंगि,  
 जज्जरिउ<sup>९</sup> बाणिहिं तणु अणंगि ॥ २१४ ॥  
 खणु मुण्डिउ दुसहु जमकालपासु,  
 वरं<sup>१०</sup> कुसमिहि सोहिउ<sup>११</sup> दस दिसासु ।  
 गय णिवडं<sup>१२</sup> णिरंतर गयणि चूय,  
 णवमंजरिं<sup>१३</sup> तत्थ वसंतं<sup>१४</sup> हूय ॥ २१५ ॥  
 तहिं<sup>१५</sup> सिंहरि सुरच्चय कसिणं<sup>१६</sup> काय,  
 उच्चरहिं<sup>१७</sup> भरहु जणु विविह माय ।  
 अइ मणहरु पत्तु मणोहरीउ,  
 उच्चरहिं सरसु मधुयर मुणीउ<sup>१८</sup> ॥ २१६ ॥

1 B इयं । 2 A पठिवि । 3 B उद्वियं । 4 C ख्वंतं । 5 A चिरं, C चिर ।  
 6 A जुन्नं । 7 B जुन्नं । 8 B मणिं । 9 C यमरंति । 10 C, \*काल । 11 B अजयिपड ।  
 12 C णव । 13 A जोहः सोहिउ । 14 B निविह । 15 A \*मंजरी । 16 B वसंति ।  
 † A आवर्षो नोपलभ्यते वयस्मिदम् । 17 C तह । 18 C कसिण । 19 C उच्चरहिं  
 तह । 20 C मुणीउ ।

[ टिप्पण्यकरुण व्याख्या ]

[ २१४ ] इनां गार्था पठित्वा वदन्ती उत्थिता । किं कुर्वन्ती जीर्णदुःखं (दुःखं)  
 मनसि संभरन्ती । पथिक ! विरहाग्निज्वाला भङ्गे प्रज्वलित्वा । तथा अनङ्गयाणो-  
 कानुः जर्जरीभूतः (ता) ॥ २१४ ॥

[ २१५ ] यस्मिन् पक्षान्ते क्षणं-क्षयमात्रं यमकालपास(श)सदृशं घातम् । वर-  
 क्तुमुमेः दिग्बिभागाः सो(शो)भिताः । मगने-आकाशे आध्रमक्षयौ निविडं गताः ।  
 तत्र वसन्ते नूतनाध्रमक्षयौ यमूव(वुः) ॥ २१५ ॥

[ २१६ ] यस्मिन् समये नानाप्रकारैर्भोज्यमायं उच्यन्ति तस्मिन् सुरलोककृद्-  
 सिप(शिख)रे अत्यन्तमनोहरः समयः प्रातः । मधुरकाः-समराः खरसं-सुमनो-  
 हरं शब्दं उच्यन्ति ॥ २१६ ॥

४३-४३-४३-४३

[ अथचूरिका ]

४३-४३-४३-४३

[ २१४ ] हे पथिक ! एतां गार्था पठित्वा वदन्तु ( वदन्ती ) उत्थिता । चित्ते जीर्णदुःखं मनसि  
 संभारयन्ती । विरहाग्निज्वाला भङ्गे प्रज्वलित्वा । अनङ्गेन बाणैस्तुर्गर्भैरित्य(ता) ॥

[ २१५ ] क्षणं क्षणं य(य)मकालपासो दुःखहः । वीर-प्रधानैः इमुमेर्वृत्तादि दिग्-  
 दोमन्ते । वृत्ताः-वाग्ना निविदाः-निरन्तरा गार्थां गताः, यथा मधुरंखरं वसन्ते जाताः ॥

कारंड' करहि तह' कीर भाइ,  
 कारुण पउळुड' तह कुणाइ ।  
 अइ' एरिस मयणपरब्बसीउ,  
 कह कहव' घरंती' कट्टि जीउ ॥ २१७ ॥  
 जलरहिय मेह संतविअ काइ,  
 किम कोइल 'कलरउ सहण' जाइ ।  
 रमणीयण रत्थिहि परिभमंति,  
 वृारवि" तिहुयण" चहिरयंति" ॥ २१८ ॥  
 वचरहि" गेउ झुणि करिवि" तालु,  
 नचीयइ अउव्य" वसंतकालु" ।  
 घण निविड" हार" परिखिल्लरीहि,  
 रुणझुण" रुउ मेहलकिंकिणीहि" ॥ २१९ ॥

1 B कारंड; 2 B तहि; 3 O पउडड; 4 A ऐ; 5 C कट्टि; 6 A पररिय; 7 O  
 काय; 8 O कोइ कलर, B कलरु; 9 A सहण; 10 A वृारवि; 11 B तिहुयण; 12 B  
 चहिरयंति; 13 B वचरहि; 14 C वचरहि; 15 C कलरु; 16  
 B घाउ, O अउव्य; 17 O निर; 18 B हार; 19 A खल्ल; 20 A B रुणझुण ।

[विषयकथा व्याख्या]

[२१७] तत्र वसन्ते कीराः-सु(शु)भः [का] रण्डकं-मण्डलं कुर्वन्ति । तत्र  
 कारण्यप्रयुक्तं यथा कण्ठि । अइ इति कोमला[ला]रे, ईदरो समये मदनपर-  
 पसा(शा) जीवं कष्टेन घरन्तीय ॥ २१७ ॥

[२१८] जलरहिता मेघाः स(श)रीरे सन्तापयन्ति । कोकिलाकलरवः कथं  
 सहाते । रमणीयणाः रम्पामार्गे परिभ्रमन्ति । सूर्यदेवः त्रिभुवनं वधिरयन्ति  
 जनाः ॥ २१८ ॥

[२१९] पप यपूर्वो वसन्तकालो नुस्यते । कै-1-चाचरिकजनैः, किं क्षापा-1-  
 तालं ध्वनिं च कृत्वा । पुनः निविडहरपरिवेष्टिताभिः सुवतीभिः । पुनः शब्दाय-  
 मानकिङ्किणीनिनादमेखलाभिः ॥ २१९ ॥

—३—३—३—३—

[वचनपूर्वका]

—३—३—३—३—

[२१७] तत्र वसन्ते कीराः-शुभः कारण्यकं-मीर(दी) कुर्वन्ति । तत्र कारण्यप्रयुक्तं यथा  
 कुप्यन्ति । अइ इति कोमलाम्रजे, ईदरो समये मदनपरपसाजीवं कष्टेन घरन्तीय ॥

[२१८] जलरहिता मेघाः क्षापा सन्तापिता । कोकिलानां कलरवः कथं शब्दं कथयन्ते । रमणी-  
 यणा रम्पामार्गे भ्रमन्ति । सूर्यदेवः त्रिभुवनं वधिरयन्ति ॥

[२१९] वचने-इदमर्थे गीतं कृत्वा, तालपद्वि कृत्वा, यपूर्वो वसन्तकालो नुस्यते । ध्वनि-  
 विद्वज्जनाभिः धीकोकलीभिर्मैखलाकिङ्किणीभि रणझुणनः विद्यते ॥

गज्जंति तरुणि णवजुव्वणीहिं,  
 सुणिं पढियं<sup>१</sup> गाह पिअकंखिरीहिं ॥ २२० ॥  
 [ अर्द्धम् । ]

एआरिसंमि समए घणदिणरहसोयरंमि लोयंमि ।  
 अच्चहियं<sup>२</sup> मह हियए कंदप्पो खिवइ सरजालं ॥ २२१ ॥  
 जइ अणक्खरु कहिउ मइ पहिय !  
 घणदुक्खाउन्नियह मयणअग्गि<sup>३</sup> विरहिणि पलित्तिहिं,  
 तं फरसउ मिहिं<sup>४</sup> तुहु विणयमग्गि पमणिज्जं सत्तिहि ।  
 तिमं<sup>५</sup> जंपिय जिमं<sup>६</sup> कुवइ णहु तं पमणियं<sup>७</sup> जं जुत्तु,  
 आसीसिवि वरकामिणिहि वट्ठाऊ पडिउत्तु ॥ २२२ ॥

1 B C जुव्वणीय । 2 A पढिय । 3 C अहियवरं । 4 A विरहलि, B विरहिण ।  
 5 A B पत्तिहि । 6 B मिस्सेहि तुह । 7 A विमं । 8 A तिमं । 9 A णि मणियं ।

[ विष्णुकव्या व्याख्या ]

[ २२० ] मस्मिन् समये नवयौयनास्तद्वयः गज्जंति । पडितां गायं श्रुत्वा  
 म्रियोपरि वरकण्डिता जाता ॥ २२० ॥

[ २२१ ] पलाटो वसन्तसमये दिवसे घनं यथा रसोत्करे लोके च याते सति,  
 कन्दर्पो मम द्वि(द्व)दयेऽधिकतरं शरजालं क्षिपति ॥ २२१ ॥

अथ ग्रन्थमुपसंहरन्नाह-

[ २२२ ] यत् पत्रिक ! मया घनदुक्खा(ः)पूण्या मदनाग्निना विरहेण च प्रलिप्तया, अनन्तरं कथितम्, तत् कठोरं परिहृत्य विनयमार्गेण श्रमिति प्रमणे [ः] ।  
 तथा कथयेः यथा [त] न कुप्यति । तद्गणेः यद् युक्तं भवति । एवं कथयित्वा  
 पत्रकामिन्या आशिर्जं(पं) दत्त्वा पत्रिको ममनार्थं प्रयुज्जितः ॥ २२२ ॥

ॐ-ॐ-ॐ-ॐ

[ अवतूरिका ]

ॐ-ॐ-ॐ-ॐ

[ २२० ] नवयौयनाः स्त्रियो गज्जंति । पत्रिकानुयां मनेषा गायं पडित ॥

[ २२१ ] पलाटो वसन्तसमये दिवसे घनं यथा रसोत्करे लोके च याते सति, कन्दर्पो मम  
 द्विदयेऽधिकतरं शरजालं क्षिपति ॥

[ २२२ ] यत् पत्रिक ! मया घनदुःखापूण्या-मदनाग्निना विरहेण च प्रलिप्तया, अनन्तरं  
 कथितम्, तत् कठोरं परिहृत्य, विनयमार्गेण यथा श्रमिति भवेः । तथा कथयेः, यथा न कुप्यति ।  
 प्रमणेः प्रयुक्तं भवति । एवं कथयित्वा पत्रकामिन्या आशिर्जं दत्त्वा पत्रिको ममनार्थं प्रयुज्जितः ॥

‘तं पडुंजिवि चलिण दीहच्छि

अइ तुरिय,<sup>१</sup> इत्यंतरीय विसि दुविसण<sup>२</sup> तिणि जाम दरसिय,  
आसन्न पहावरिउ दिहु णाहु तिणि झत्ति हरसिय ।  
जेम अचिंतिउ<sup>३</sup> कज्जु तसु सिद्धु<sup>४</sup> खणदि महंतु,  
तेम पढंत सुणंतयह जयउ अणाइ अणंतु<sup>५</sup> ॥ २२३ ॥

१ C पडुवि तं चलिण दीहच्छि इ इति । २ A B तुरिय । ३ B O दण ।  
४ A अचत्तउ, B अचित्तउ । ५ A तित्तुणत्तु । ६ C अणत्तु अणत्तु ।

• [ तिप्पनकस्या व्याख्या ]

[ २२३ ] सा दीर्घांशी यावत् तं प्रेषय(वि)त्वा अस्ति त्वरितं चलिता । अस्ति-  
धसरे दक्षिणा दिग् दृष्टा । तदेवास्तन्न यथा पण्याने मापरयन् तथा पतिर्यद्वा ।  
हरिता झपिति जाता । अयासीपांदम्-अथ कर्त्ता भणति-यथा चिन्तितं कार्यं  
तस्याः क्षणात् मये महत् सिद्धम्, तथा पठतां शृण्वतां सिध्यतु । अनापनन्तः  
परमपुत्रो जयतु ॥ २२३ ॥

॥ इति संदेशारादा(स)कटिप्पनकं समाप्तम् ॥

धीमत्वमावाहवंशान्मुचिशशिसरशो हान्ति(दि ?)मस्याङ्गजम्मा  
पुत्रो मात(तु)स्तिलण्याः अपिदित्तरणो रुद्रपल्लीपगच्छे ।  
धीमदेवेन्द्रशिष्यः शरै-रसै-युगै-भूयत्सरे ( १४१५ ) वृत्तिमैतां  
लक्ष्मीधाम्दशकारखिलगुणनिधयः सूरयः सो(शो)पयन्तु ॥ १ ॥  
वृत्तिनाइप(स) दृष्टा मिलेकि सुतो(सुसुरो ?) पाम्भे न चाभाणि थ  
नो कर्तुं सुपतस्तिवर्द भुवि मया चाभाणि शस्त्रं कचिद् ।  
किन्तु क्षत्रियगाददृष्टं सुसुरो या या प्र(व?) वृत्ति(?) धृता  
मा(सा) सा क्षत्र मया विमूढमतिना धार्त्ता वि(य?)दा ननु ॥ २ ॥  
यवन्वथा मया श्रोत्रतो(कतः) कचिद्वर्यस्ताथा पदम् ।  
तद्दं नैव जानामि तज्जानालेव माददा ॥ ३ ॥

॥ लिखितं धीद्विसारदुर्गे अयादसुदि मष्टयां वुं(दु)पवाखरे ॥

—१३—१३—१३—

[ अथपूरिका ]

—१३—१३—१३—

[ १३३ ] सा दीर्घांशी यावत् प्रेषय(वि)त्वा अस्ति त्वरितं चलिता । अयं धसरे दक्षिणदिशि दृष्टा,  
तदेवास्तन्न यथा पण्यानमावाहवंशान्पुत्रो तथा पतिर्यद्वा । हरिता झपिति दीर्घा जाता । अयाऽऽसीपांदं  
शृण्वकर्त्ता भणति-यथा चिन्तितं कार्यं तस्याः क्षणावसरे महत् सिद्धम्, तथा पठतां शृण्वतां  
सिध्यतु । अनापनन्तपरमपुत्रो जयतु ॥

॥ इत्यनूपुरे । धीमदेन्द्रासकं समाप्तं । १६० पगसुप्रेष विज्ञेयम् ॥

# सन्देशरासकगतपद्यानुक्रमणिका - अकाराद्यनुक्रमेण ।



अइ जेहिण भासित रइमइ	२३	कइ व ठाइ सुदयवच्छ	४४
अइकुडिलमाइ पिहुणा	३२	कहवि इय गाह पंथिय	७४
अच्छिहि जिह नारिहि चर	१७४	कहि ण सविट्ठर सऊउ	१०५
अच्छिहि जिह सग्रिह	१६७	कारंड करहि तह कीर	२१७
अणियत्तखणं जलवरि	८४	किंकिलि कुंज कुंकुम	५९
अणुरादय रयदर	२२	किं जुचं सुकुलगयाण	१५२
अक्षय सेस महीरुह	६४	किं तहि देसि णहु फुरइ	१८३
अवर कह व णिवडभर	४७	किंनु पयावइ अंधलु	(पृ. १५)
अवर कह व घरमुअ	५१	किंसुयइ कसिण वणरत्त	२०९
अवर कायि लुपिअक्खण	४८	कुसुम सराउइ रुव	३१
अवहहय-सक्ख-पाइयंमि	६	केवि देति रिउणाहइ	१९६
अहवा ण इध दोसो	८	को भाइसिहिं वंसयीण	४५
अंगि अंगि घणु घुसिणु	१७८	कोमल मुणालणलयं	३५
आयहि पट्टिय किं पुच्छिण	१२७	फंत लु तइ दिअव	७६
आमरुय गुह्वर महय	५८	*फंत कहिअव अंति	(पृ. २८)
आरिइय वमणय गिह	६२	खणु मुणित दुसइ जम	२१५
आसाजलसंसिच्च विरह	१०७	खंड उवर सुणेवि	२२१
आसोय सरय महासरीय	१७२	गजंति तरणि गवजुअणिहि	१२०
इम इज्जिअइ तथ रुव	५४	गयउ गिम्हु अइ दुसइ	२०४
इम कट्टिहिं मइ गमिउ	१९२	गयउ दियइ भिउ सेलु	११३
इम किवि कैलि करहि	१८०	गयउ सिसिअ वणतिण	२००
इम तपियउ वहु गिंभु	१३९	गयविहरवि वलाहय	१०३
इम दुक्खइ तरलच्छि	१२४	गहमउ परिहवु	७७
इम विलयंती कहव	१५७	गाहा तं निमुणेविणु	४१
इय गाह पडिनि उट्टिय	२१४	गिरिणइसमआवत्तं	३७
इहु ओमिलउ मजेविणु	९६	मिभताविण यर तविय	१४१
ईसरसरि सान्तरिव	१५५	गुणणिहि जलविंदुअभवहि	१५०
उत्तरायणि वट्टिहि दिवस	११२	चच्चरिहि गेउअणि करिवि	२१९
उव्हवियं गिम्हदयी	१४९	चिक्खणरउ चंवाइहिं	५३
उत्तासउउ न मिहवउ	७३	जाय फुल फल रहिय	१९३
एय वयण नायशवि	६६	छायंती कइ कहव	२९
एयारिसंमि समए	२२१	जइ अत्थि णई गंगा	१३
ओसासंममयइसास	९७	जइ अत्थि पारिजातो	१२
फहमलुल धवलंग पिहा	१४३	जइ अणक्खर कहिउ मइ	२२२
फतिणवरि विट्ठाविह	१७७	जइ अंबइ उमिलउ	१०१

	पद्याङ्क		पद्याङ्क
जह परहुपहिं रटिबं	९	गियहलहरिपणभंतारि	१४२
जह विमविशोयविस्	११५	गिखि पहरहु नेय नदीवर	१८२
जह पदुलवुखसंमीलिया	१६	गिसि सयभिद अं जिनु	१३६
जह भरहभायचंदे	१५	तइया गियहंत गियेति	९३
जह मइ पतिथ जेहु	१०४	तड पिफिउय दिसि	१७०
जह मयगलु मउ झरप	११	तणु घणसारिण चंदणिण	१३८
जह पि ररविटारे गहु	१००	तणु दीउन्दसासि सोमिजह	१११
जह चरवरंमि विमले	१४	सरगिदि फंतगमुदिय	१९४
जरथ गयो सो मुहमो	१२८	तवणतिथु चाउदिसि	६५
जम जीहह नं बंचलु	१३२	तट मणरर रजरणउ	१३१
जळ रहिय मेह संतविअ	२१८	तह कंखिरि यणिपत्ति	१८६
जळिउ पतिय सवंगु	१८७	तह तणमो कुलकमखो	४
जसु गिगमि रेणुछरटि	६९	तह पत्तिहि संसगिहि	१३४
जसु नामु अलिजउ कहह	२११	तहि सिहरि सुरजय	२१६
जसु पपसंत न पपतिभा	७०	ता कदसु तेण कि सुमरिपण	१२८
जा जहल कवसखी	१७	ता केम पतिय गिसिसमय	११६
जामिपि गमियह इम	१५८	ताणउणु कइण मग्हा	७
जामिणि अं यपणिअ	१५६	तिलउ भाळयलि तुरकि	१६८
जालंधरिपंमजिया	३८	मुय समरंत समाहि	८६
जिणि हउ विरहह कुट्टि	९२	तुरिय गियगमणु इच्छंतु	८२
जंघीर सुहंजण नापरम	२१	तुह विरहपहर संसुरिभाइ	७२
झतुव कपूर यहुलु	१७९	तुहु पुणु कजि डिभायलउ	८८
हिउशउ पतिय जलिहि	१३५	ते य विपसि फिरंतय	१०३
इंपमि तम भदलिण	१४८	तंतीपापं गिमुपं	१०
ठाहि ठाहि गिमिलिहु	३०	तं जि पदिय पिफयेविणु	२६
बलु हुंन सययसिय	५५	तं अं मेदल उवर	२७
णहु मूलु पिअसंमि लाहु	१९८	तं पहुंमि वि चलिह दीहच्छि	२२३
णतिय तिहुमणि अं न	१८	इनिउयमणु गिमतह	१५९
णयरणासु सामोह	४२	दारयहुंडवाल संदव	१७५
णयगिम्हागमि पदिय णाहु	१३०	दिंतिष जिसि दीघालिय	१७६
मययणरेह विणत्वय	१३२	दीदउसासिहि दीदरयणी	१९१
णयमेहमालमालिय	१५३	दुहलउ दूरय वरदिगिहिं	२१३
णहु दलियह कपूरसमिहु	१८८	दोहउ बह पदेरिणु	१५३
णहु रहर घुहा कुकमिल	९१	घमिलह संवरणु न घणु	१०६
णायगिपड पदपव	१४५	घवलिय घवल संरा	१६३
णिअकविचंद निज	१९	घुहलउ तह अणव सुसिणु	१८९
णिट्टर कवणु सहु मणमहि	१६६	घुव विंति सुदमपि	१६९
गियदइयह उकंजिरिय	९४	नर मलज्य विभविय	४६
		नापसारि मोदिम घुगमाल	६३

निवदंत रेणु धरपिंजरीहिं	२१०	माउलिंग मालूर मोय	५६
पडदंड पेसिज्जइ झाल	१४०	माणुस्स दिव्व विज्जाहरेहिं	२
पड मोडवि निमिसिद्धु	६८	मुक्कह जत्थ पिण	१२९
पद्यापति पद्मभो	३	रमणभार गुह वियडड	५०
पज्जलंत विरहगि तिब्ब	२०८	रयणापरधरमिरि तदवराहं	१
पडिउट्टिय सविलम्भ	२८	रयणीतमविहवणो	३३
पडिपियड दरसिज्जइ	१६४	रायरुद्ध कंठगि विउत्ती	१५४
पढवि इय गाह मिय°	८५	रुहवि खणद्ध कुसवि	६७
पहिय ण सिज्जइ किरि	९९	रेहंति पडमराइव	३९
पहियवयण आयच्चिवि दीहर°	१२५	रुज्जवि पंधिय जइ	७१
पहियवयण आयच्चिवि विग्ग°	११८	रुहि छिद्धु विंयंभित्ति पिरु	२१२
पहिय भणइ कणयंति	११७	रुहसिउ भंनु उदयसिउ	८७
पहिय भणइ चिरु होहि	९८	लेसुड णल छविय	३०
पहिय भणइ चिवि दोहा (पृ. १५)	९१	लोयणजुयं च णज्जइ	३४
पहिय भणइ पडिउंति	११०	वयण गिसुणेति मणमरथ	८३
पहिय भणइ पसयच्छि तुरियड	१०२	वाहिज्जइ नवकिसलय	२०५
पहिय भणइ पसयच्छि धीरि	१०९	विजयनयरुद्ध कायि	२४
पहिय भणइ पडिउंत	८९	विज्जंति परुपर तथ लिहंति	२०६
पाइय पिय घडयानलडु	(पृ. २८)	वियसाविय रवियरहिं	१३७
*पाणी तणइ विजइ	७५	विरद परिग्गह छाड°	७८
पिभमिरहानल संतविभ	१३३	विलवत्ती अरुहंत निद	१२०
पिड खावरहि भणिज्जइ	५७	विमिहविभक्कण सरियहिं	४३
पिप्पल पाडल पुय पलास	९५	विसमसिज्ज विलुहंतिप	१४७
पियविरहविभोय	१८१	वंक कडक्किहिं तिपिणहिं	१२३
पुण पिउ समरिय पडिय	११७	सकसाय णवविमस सुज्ज	१७१
पुण्यदिसिहिं वसु पसरिउ	५	सयलज्ज सिरेविणु पयडि°	४०
पुण्यकृपाण णमो	११४	ससिज्जुन्हतिसाहु सुलोहिप	१७३
फलु विरहगि पयासि	२५	सिहणा सुपण खला	३६
कुसइ लोयण रुयइ	१४४	सुघ्राणह जिम मइ हियड	१०५
यगु मिहवि सलिलदडु	२०२	सुरहिणंघु रमणीउ सरउ	१८४
पडुविविहराइ घण मणहरेहिं	५२	सेरंघिहिं घणसात ण चंदणु	१८७
ममुहजुयल सज्जड	१९७	सोत्तिज्जंत विपज्जइ	९०
मइ जाणित्ति पिउ आणि	१९९	सोहइ सलिलु सरिहिं	१६१
मइ घणु दुनलु सहयि	१४६	संकेवइ जणइ सुहं पियाहु	२०१
मच्छरत्तय संचरिउ रत्ति	१९५	संदेसहउ खविरणउ पर	८१
मच्छमुज्ज संठपिउ विपह	१२०	” ” हउ	८०
मयणसमीर तिद्धुय विरहा°	७९	संपडिउं जु सिकयइ	२०
मह ण समरियम विरहं खउ	२०३	हरियंदणु सितिल्लु	१३५
मह महिउ अंगि पडु	११९	ह्राद कस वि यूलावलि	४९
महहियं रण्यनिही	२०७	हंसिहिं कंडुट्टिहिं मुट्टिवि	१६२
मह पिक्किवि विमिउ			





अज्ञायद्वय १९५ अर्थावतं (अर्थोक्तित) )

अंग २५

अंगमेग १०५ अंगव्यवा

\*[अं]गुह ४१ अंगुष्ठ (गु. अंगुलो)

अंगुल १८९

\*[अं]गुलि ६६ (गु. अंगुली)

अंचल ९८ (गु. अंचली)

\*[अं]जुलि १३० अंजलि

अंत २२३

अंतर १४९ अंतराल, ६३ अंतर्य, ९३ अन्तरंग

\*[अं]तरिय १९३ अंतरिण

\*[अं]धार १३९ अंधकार (गु. अंधार, अंधार्य)

अज्ञ १८९, ४६ अज्ञ

अज्ञय ६४ अज्ञ

अज्ञह ११७ [अज्ञय+विह] अज्ञय (गु. अज्ञे)

√ अज्य = अर्ज (गु. अज्यु) अज्यवह १२४

अज्य ९५ अज्यव

अजुह २१ अजुह

अजुहत्तण २१ [अजुह < अजुह] अजुहत्त

अजिततर १९४ अजिततर

अजितल १०९

अजल १७३

अजिय २३ अजुह

अजियमयूह १३७ अजुहमयूह = अजुह

अजय १४८ = अजय, १०१ = अजय

अजुह १३९ अजुह

अजुहारीय १०५ = अजुहारीय

अजुहारीय १५७, = अजुहारीय

अजुहारीय १३७ अजुहारीय

अज २५ अ = अज अ (हिं. अज)

\*अजय ५० = अजयय,

\*अजकरण १८७

अजय ८७ अजल

अजहंत १८ अजहंत, = अजहंतय ४९, अजहंतिय १४७

अजिय १३८ अजल

अजियय २११ अजल

अजय १०५ अजय

अजय ९६ अजय

अजलोहय १८४ अजलोकित

अजलोहय ९४ अजलोकन

अजसु १९९ अजसम् = अजसम्

अजहार = अजय+आय, अजहारी ३०

अज १५८ (१) अजु; आया

अजचर १४५

अजमत्य ८० अजमत्य

अजहंतिय १३१ अजहंती

अजुह १३१ अजुह

अजुह १९२ अजुह

अजुहिय १९३ अजुहित

अजुहिय २११ अजुह

अज ५४, १३५ अज

अज ५१ अज

अज १८३ अज

अजया ९१

अजिणवियजह ४४ (\*जिह) अजिणविय

अहि १३५ अहि

अहिय ६७ अहिय

अ

\*आह २२३ आहि

आह १९१ आह = आयय

आहयय ४१, आयय

आहचिहि ४५ आहयय

[आ]उजिय २२२ \*आहयय (आह-  
हुवसाउजिय)

\*[आ]उल १४६ आहल = आह

\*[आ]उलिय ९४ आहलित = आहलित

\*आउह १०५ आयय

\*आहययय ६५ आहयय = आहय

आहयय ६७ आयय (हिं. आह)

आहयय ४१ = आययय

आह १९१ = आयय, आयय

आहयय (आह) = आयय

आहययहि ८५, आययहि ११८,

आहयय ३९, ९८

\*आहय १८६ आयय

\*आकंखिरिय १३३ [आ+√काख-इर]

आकंखन्ती

आकंसिय १३१ आकंसित

\*आकोयण १२३, १२५ \*उकोयण, [क्या-  
मदनाकोयणि], मदनखुषवेष्टा=मदन-  
वेष्टाखुष

\*आगम ५३=आगमन

\*[आ]डवर १४८

\*[आ]णय २४ आणयन √आण्=आ+की  
(गु आणयुं)

आणि १९७ आनीय, आनिय १९९ आनीय

आपणियह १०१ आण्यह, आण्यहसे

आलय ६२=नीय

आलकियय ४८ [आलकिय] आलकय

आलसि १०५, १५१ आलस (गु आलसु)

आलिंगण ९४ आलिंगण

\*आयट्टय १९५ (इ उल्लिखित)

\*आयरिय ८७, २२३ (इ आह्वय)

\*आयल्य ११३, ८८ (=आइल) आल्य

\*[आ]यलि २६

आयलिय १९४?

√आय् [आय्?] आ-आय् (गु आययुं)

आयहति १९१, \*आयिय १९०

\*आस ८५, \*आसा १०६, आसा

\*आसणय ८६ आसण

\*आसग ९४

आसध २९

√आसास [आ+√आस]=आआसय

आसासि ९८, आसासियह १८,

√आसीस=आ+√आस

आसीसिय २२२,

आसीसिय ४४ (\*सिह?) आसिध

\*आहटण १६७ आहण

इ इ

इज १९३ इज

इय ७४ इयम्

इकट्ट १८० एकव (गु एकट्टुं)

इकति ८० एकव=एकवित्त

इकट्टिय ९२, इक् १९२ एकविकी  
(गु एकवी)

इका १०० एक

इक-इ९९=एकद्वि, एकत्रि? (गु एके)

इकलिय १९२ इ० इ३०

इकिक १६६ एके (गु एकेक)

इकय १२५ इह (गु ईह)

इकउ=√इकू (गु इकूयुं) इकल ८१,

इकलिय १९८

इकल १०९ इकल

इकल १६९

इकि ११३ समिन

इत्यंतरी १०७ अत्राणते

इदीवर २९

इदीय १४३ इद्वगोप

इम ९४ एम (गु ईम, इम)

इम् १५२ एम=एवह

ईसरसरि १५५ ईय स्र=उद्युताय

उ

उ १५१ उत=अखु (गु)

\*उयर ११८ उयर

उकलिरिय ९४ [उक+की+इर]

उकलिय, इ० उकलिय

उकल १२० उकल

\*उकल १४१ उकल=सम

\*उकल १९९, (गु उकली)

\*उकल १०८ उकल

\*उकोयण १०४ उकोयण [इ० आकोयण]

\*उकल १८१ उकल

उकलिय १०० [उक+लिय] उकली

√उकल=उक

उकल (इं) २१६

उकलिय ४४

उकल=उक+लिय

उकल १६२ (गु उकलुं)

\*उकल १२० उकल

उकलिय १०५ [√उकल<उकलिय],

उकल

उकल ५१ उकल

उकल ५४ उकल

उकल १२६ उकली

उद्विग्न १९२ उद्विग्न  
 'उद्विग्न' २५ ?  
 उर्णदीप १८२ (१) न आनन्दसे  
 उत्तङ्गि ९७ } उत्तङ्गि  
 उत्तङ्गिया ८३ }  
 उत्तङ्ग २४ उत्तङ्ग  
 उत्तरायण ११२  
 उत्तरायण ९२ उत्तरायण, (गु. उत्तरायण)  
 उत्तरायण २४ उत्तरायण २४  
 उद्विग्न ८७ (१) [ उद्विग्न ? ] उद्विग्न (१)  
 'उद्विग्न' ४५ उत्तरायण  
 उद्विग्न १३३ } उद्विग्न  
 उद्विग्न १४८ }  
 'उद्विग्न' १३२ उत्तरायण (गु. उत्तरायण)  
 'उद्विग्न' १०७ उत्तरायण, उत्तरायण  
 उत्तरायण ८९ उत्तरायण  
 उत्तरायण ८७ उत्तरायण (गु. उत्तरायण) उत्तरायण  
 'उद्विग्न' १३७ उत्तरायण  
 'उद्विग्न' २५ उत्तरायण  
 उत्तरायण १८८ उत्तरायण, उत्तरायण (गु. उत्तरायण)  
 [ उत्तरायण, उत्तरायण (राजस्थानी-  
 उत्तरायण) उत्तरायण-उत्तरायण ]  
 उत्तरायण ९७ } [ उत्तरायण+न ] उत्तरायण  
 उत्तरायण १४५ }  
 अधिक उत्तरायण ।  
 'उद्विग्न' १४७ उत्तरायण  
 उत्तरायण ४१ [ उत्तरायण+न ] उत्तरायण  
 'उद्विग्न' = उत्तरायण+न (गु. उत्तरायण)  
 उत्तरायण = उत्तरायण  
 उत्तरायण १३७, उत्तरायण १३७  
 उत्तरायण-उत्तरायण ६७ [ 'उद्विग्न+न' ] उत्तरायण  
 उत्तरायण १३५ उत्तरायण-उत्तरायण  
 'उद्विग्न' ११८ उत्तरायण  
 उत्तरायण १९९ (१) उत्तरायण  
 'उद्विग्न' २१९ 'उद्विग्न'  
 उत्तरायण ६८ उत्तरायण, उत्तरायण १९९, 'उद्विग्न' ८५  
 उत्तरायण १९९ उत्तरायण  
 उत्तरायण १३६ उत्तरायण  
 उत्तरायण ८३ उत्तरायण  
 उत्तरायण ११८, १९२ उत्तरायण  
 गु. १३

ऊ  
 ऊत्तरायण १८६ उत्तरायण  
 ए  
 एव २० एव  
 एव १८० एव  
 एव १९९ एव (गु. एव)  
 एव २१७ एव  
 एव ९१ } एव, एव  
 एव २०४ }  
 ओ  
 ओत्तरायण ९७ (१) उत्तरायण  
 ओत्तरायण १८३ ओत्तरायण = [ उत्तरायण-उत्तरायण ]  
 उत्तरायण (गु. ओत्तरायण)  
 'ओत्तरायण' १११ ओत्तरायण  
 य ( उत्तरायण )  
 य १०३, १७६, २२३ य  
 'य' १९३ य  
 'य' २१८ य  
 'य' १३७ [ य ] य  
 'य' ५९ य  
 'य' ५१ य  
 क  
 क १८ क ( प्रभाष्य सर्वदा )  
 के ४५ के  
 को १७ को (गु. क)  
 कु-वि १४८ कु-वि  
 कि-वि ६८  
 कि-वि ९१ ( कि-वि )  
 कु-वि ४२ कु-वि  
 का-वि का-वि ( वि. ) को-वि ५२ का-वि-  
 उत्तरायण-उत्तरायण : ।  
 'क' १९२ क, क, क-वि १२२ क-वि  
 क-वि ( गु. क-वि )  
 'क' १८७ क-वि  
 क-वि (गु. क-वि)  
 क-वि २२३ क-वि  
 क-वि १८० क-वि

✓ कदम्ब - भाह्वययाजोदधस कदम्ब

इति शब्दे, कदम्बसि १८५

कदम्बसि १२३ कदम्ब

कद्विप १७७ कद्विप (गु. काद्वि, चित्र-  
काद्वि इत्यादि)

कद्विप ८५ कद्विप

कद्विप ११८

कद्विप २४ कद्विप = कद्विप

कद्विप २०१ कद्विप = कद्विप

कद्विप १५४

कद्विप ४४ कद्विप

कद्विप १४३ कद्विप

कद्विप १३३, कद्विप २५० ✓ कद्विप  
कद्विप

कद्विप ७९ कद्विप, कद्विप १९७

कद्विप ८७ कद्विप

कद्विप १७८ कद्विप

कद्विप १५२ कद्विप [कद्विप नीलोत्पल]

कद्विप १७९ कद्विप

कद्विप ३० कद्विप = कद्विप

कद्विप १९९, कद्विप

✓ कद्विप (गु. कद्विप) कद्विप १०८, कद्विप  
२०५, कद्विप १०९, १२३ (की-  
विप) कद्विप १८, कद्विप १०९,  
कद्विप ८८, कद्विप ४९, कद्विप ९१,  
कद्विप १९७, कद्विप १९९, कद्विप  
१०२, कद्विप १९९

कद्विप १३० कद्विप

कद्विप १३१ कद्विप

कद्विप १४२ (कद्विप) कद्विप

✓ कद्विप = कद्विप (गु. कद्विप)

कद्विप १२४ कद्विप

कद्विप १४१ (१) कद्विप = कद्विप  
(गु. कद्विप - की) कद्विप

कद्विप १२४ कद्विप (गु. कद्विप)

कद्विप ४६ कद्विप

कद्विप १३४

कद्विप १८३

कद्विप १४४ कद्विप = कद्विप

कद्विप १४४ कद्विप

कद्विप २९ कद्विप

✓ कद्विप (गु. कद्विप) कद्विप ५२

कद्विप २०५ कद्विप, कद्विप (गु. कद्विप)

कद्विप १४२

कद्विप ६४ कद्विप सर्वनाम

(गु. कद्विप, हि. कद्विप)

कद्विप ८६ कद्विप = कद्विप, कद्विप (गु.

कद्विप)

कद्विप १८५ कद्विप

कद्विप १० कद्विप

कद्विप ५२ कद्विप

कद्विप ८७ कद्विप = कद्विप

✓ कद्विप (गु. कद्विप) कद्विप १८, कद्विप ९१,  
कद्विप [कद्विप] ८९, कद्विप १८, कद्विप  
९१, कद्विप ९९, ११० = कद्विप = कद्विप,  
कद्विप, कद्विप ८८१ कद्विप ४९, कद्विप  
९१, कद्विप ७४, कद्विप ९९, कद्विप  
९१ कद्विप ११०, कद्विप ९१  
कद्विप १०५ (कद्विप न कद्विप = कद्विप न  
कद्विप) (गु. कद्विप न कद्विप)

कद्विप ८० (कद्विप) = कद्विप

कद्विप ८१ कद्विप न कद्विप = कद्विप न  
कद्विप

कद्विप = कद्विप १५४

कद्विप १५७ कद्विप

कद्विप कद्विप १८ कद्विप कद्विप

कद्विप १८२ कद्विप

कद्विप ४९ कद्विप (गु. कद्विप)

कद्विप १२४ (कद्विप) कद्विप (गु. कद्विप, कद्विप)

कद्विप २१६ कद्विप (गु. कद्विप) कद्विप २१८

कद्विप १८२

कद्विप २२ कद्विप (गु. कद्विप)

कद्विप ५० कद्विप (गु. कद्विप)

कद्विप २१७ (१) कद्विप, कद्विप

कद्विप २१७ कद्विप

कद्विप ९४ कद्विप

कद्विप ८१ कद्विप



गण-गण (गु. गणुं) गर्नति २०६, गणि-

का २०६

गंठि २७ ग्रंथि

गंड ४८

गंध १८४

गंधकूरि १९५ (गंधकूरि) गंधोत्कर्ष

गंधमौल २०३ गंधामोद०

गंधवह्नि १३३ [गंधित्] गंधवह

✓ गम् = गम्, गमहि १०२, गमिवह् १३२,

१५८, गमिवह् ११०, गमिवह् १४

गमिव, १८०, गमिवह

गम ११३ गमन

गमन १०९, ,,

गमिह् ३१ गमिह्

गमन्य ७७ गुण (गु. गमिह्)

गम्य १३९ गुण

\*गम १७१ (गु. गमिह्)

गमरिधय १५० गिह

✓ गमिह् = गमिह् गमिह् १५१, १५७

\*गमिह् १५९ [गमिह्] गमिह् (गु. गमिह्)

गमिह् १८९ गमिह् (गु. गमिह्)

गमिह् ८९ गमिह्

गमिह् १५७ ✓ गमिह् = गमिह्

गमिह् १३९ गमिह्

\*गमिह् १३०, २०४ गमिह् (गु. गमिह्)

\*गमिह् २९ गमिह्

✓ गमिह् = गमिह्, गमिह् १०९, गमिह् १५७

गमिह् १८० गमिह्

\*गुण १३७

गुण ९७ गुण

गुण १६९ गमिह्

गुमिह् १३९ [ <गमिह् = गुमिह् ] गमिह्

गुण १५७

गोपगण १४६ (?) गोप गणः

गोपगण १४६ गोपगण

गोपगण १६९ गोपगण

\*गोप १७८ (?) गोप

गोप ११३ [गोप] गोप

घ

घटि १५४ घटि (गु. घटि)

घण १०६ घन, घण ५९ (गु. घण)

\*घण १३३ मेघ

घणसार १३८ घनसार

घर १६७ गृह (गु. घर)

घरमिय १०३, घरि = गृहिणी (गु. घरणी, घरणी)

घलिय ९२ घिह (गु. घालिह्)

घुमिह् १३२ ✓ घुम = घिह

घुरदुर १३९ सरोप गर्नति

घुमिह् १७८ घुम

घोर १३९

च

च १८

✓ च = च, चहि २७

चड ४३ चड

चउकय १३९ चउक

चउगणी १५६ चउगणी (गु. चोगणी)

चउदिति १३९ चउदिति

चउयेह ४३ चउयेह

चउयेह १७७ चउयेह

✓ च = च, चहि १३८, चहि १०७

चउयेह १३८ [चउयेह] चउयेह

चउयेह २१९ चउयेह

✓ च = च, चहि १३८, चहि १०७

१०९ (चउयेह); चउयेह ५२

(चउयेह); चहि १४४, चहि १४४, चहि १५१

चउयेह २६ (गु. चउयेह)

चउ १२२ चउ (गु. चउ चउ)

चउ १३७ चउ

चउ १८७ चउ (गु. चउ)

चउ ५३ [चउ] चउ

चउ ५० = चउ (चउ) चउ

चउ १७१ [चउ] चउ

चउ २७

चउ १०५ चउ

घलिय २६ घडित

घलण २५ घरण

चलराय १६९ (१) घुरंगचलविहि=घुरंगम-

शाखासु

✓घल्ल=घल्ल, (गु. घाल्लु) चलहि ४५,  
चलियह ११३

घल्ल ४५ घल्लल शब्द

घावण ९४ [घावण]=इतानस्रवण

घाह ४४ घागिह

घाजदिस ६५ घाजुविण

घावह १३३ घावकी

चिक्कण ५३ चिक्क (गु. चोक्कु)

चित्त ९६ चित्र

चिच १३७ चित्रविचित्र

चित्त १८५ ननह (गु. चीत)

चित्तविचित्त १६७ चित्रविचित्र

चित्तदर १८५

चितिय २२३ चितित

चिर ११४

चिरगाव १८१ [चिरगाव] चिरगावति

चुंयण ९४ चुंयण

छ

✓छह=छह, छहियि ७५

छण १९५ [छण] उत्तर

छमर १४३ छह (गु. छह)

छम्मयल १६० [छहल (१)]=वाला

छप १३७ (१)छह

छल १७२ (गु. छल)

छाय ६४ छाया

छायती २९ छायाती

छायड ६४ छाडिह (गु. छाडि)

छार १२० [छार] छा (गु. छार; छार)

छायड ७८ (१) छाडि

छित्त ४४ छित्त

छिह २१२ छिह

छिहंत २५ छिहंत, छिहंत

✓छुर छुर [छुर], छुरि २१

छुर १७२ छुर=छिह

छेगार १८ [छेगार] छेह=छिह

ज

ज २० जह

जु ७६ जह

जं २७, २२२ जावह

✓जह जवड २२३

जह ४३, १९१ जहि

जहिय १०९ जहिय

जहय ९४ (जहना) जह। जहय काडि=

चकिह काडे

जग १३७ जगह (गु. जग)

जगंत १५८ जग=जगह (गु. जगह)

जजहिय ६७ जजहिय (गु. जजहिय)

जडिअ १५४ जडिअ, जडिअ- (गु. जडिअ)

✓जण=जगह, जणह १३७ (गु. जगह)

जण २१६ मनुष्य (गु. जग)

१९, १०५ बहुवचनार्थे, समूहाय

जणण १३६ जगह

जणु ६१, १७० (१), २१६ (१) हय

जय ११२ जय

✓जंय=जगह, जंय ३०, जंय १९१,

जंय ५०, जंयि १०२, जंयिह ८९,

जंयिह २२९, (=जंयिह)

कयय

जम १३२ जम

जम्म १३७ जगह

✓जल=जगह (गु. जगह) जलह ८९,

जलहिय १३१, जलिय १८५

जल १६२ जल, २४ जल

✓जल=जगह (गु. जगह, जगह) जल ९१,

जल ८१, जल १०९, जल ११०,

जलह ११३, जल ११०,

जलह २१, जल ११२, जलह ८२

जलहल १४४ जलहल

जलहिय १४७ ✓जलहल=जगह

(गु. जगह)

✓जलह=जगह, (गु. जगह) जलहिय १९,

जलहिय १९, जल १८१, जलहिय १९०

१९०

जोम २२३ यावत्  
जामिणि १५५ यामिनी  
जालघरि ६६, १२३ कदली  
जि २६ एव (गु ल)  
✓ जिण=वि, विमिहि १०१  
जिणण १२२ लघन  
जिण्ण १६५ जीर्ण  
जिम ६१, १०३ यथा (गु जेम)  
जिह १६७ यावत्  
जीय १५४ जीव  
✓ जीव=जीव, (गु जीवतुं) जीवत १०७,  
जीवय ११४,  
जीह १३२ जीह  
'घुय १८९ गुग  
घुयल ५१ गुगल  
घुयलय ५२ गुगलक  
घुल २२२ गुल  
घुल २१४=पूर्ण, जीर्ण (गु यल्लुं)  
घुल्ल २६० गोल्ला  
घुयाम १७४ घुयत् (गु घुयम्, नवान्)  
घोम २२३ यथा (गु जेम)  
✓ जोय=यय (गु जोयुं) जेयय ५४,  
जोयि १६९, जोयय (१०) २५,  
जोयय ९७  
जोयण ६४ योमन  
जोयण १७६=ज्योतिष्क, क्षीण

झ

झल १९२ झलककलाम पवन, ११२  
महापाव (हिं झलक)  
✓ झल=झल, झल १०६=झलति  
झडि १९२ (झपी) झान्नालुटि  
झडि ८९ [झड=झ, झडि=झि] झडिहि  
१५९ झडिहि  
झंखर १३२ झंखर (गु) (गु झंखरें)  
झप=झकनय, झपनि १४८ (१) झप्यः  
(१) झकन्य  
झप=झकनय, झपनी २९, झपिधय १२२  
✓ झर=झर, झरि १२२ (गु झरुं)  
झल १३७ झल=झलतुण्य

✓ झलक=झलक (गु झलकुं) झल-  
कति १३१, झलकति १४० झल-  
क्षिप १०६, (झलकलक्षिमत)  
झलक १३२ (झलक)  
झलुर १७९ झलकलक्षिमत=झलक  
'झल' १२० झलक (गु झलक)  
'झलकलक्षि' १७० झलकलक्षि  
✓ झिगल=झिग, झिगल १६५, झिगल  
१५६, झिगलति १०२, झिगल १६५  
झीण १७१, झीणय ५३ झीण, झुम (गु  
झीणुं)  
✓ झुण=झुण, झुणति ५३  
'झुणि १३४ झुणि  
✓ झुर=✓ झिप (गु झलुं) झल ९५,  
झरि १३३  
✓ झुल=झुल (गु झलुं) झलति १३४  
ह  
✓ हा=हा, हाहि १०, हाय (हिय) ७५  
हय=हायय, हाह १०, हायि ११५  
हाह ४३ (गु हाय) [ <स्वामय ] स्वायि  
ह  
✓ हलल=हल (गु हललुं) हललति १५०  
'हर १९३ [ हर ] हय (गु हर)  
हलल ५० [ हलल ] हल

ह

हलर १९३ हल-ययययि हलकलय हल  
हुसय १८६ हुल (गु हुलुं) हुलल  
हुसके=हलकलमास=मासः ।

ण-न

ण ७८, न ७७, न  
ण १८२ (ण) न  
'ण २९, १८२, नु निहें  
णहु २०६, २२२ न लल  
'नयण ६४ नयण  
णयर ४१ नगर  
णकल १०४ [ १ ] नकल=नलिकलम  
[ २ ] नकल=नलिकलम



✓णञ = मृग्य (शु. मावृत्) शचीवद्  
(नञि) २१५

णज्ज २४ ज्ञायते

णट्णिय ४५ [ ✓नट्ट = नट ] नर्तिका  
\*नट्ट ४६ नट

णट्ट १०० नट

णरिथ १८ नाति (शु. नयी)

णंदीयद् (नि) १८९ निंदीयते

नर ४६

नलचरिय ४४ नलचरित

नय ५३, नयय ३०० नवीन (शु. नयु)

नय २७ नयन् (शु. नय)

पावसुह्यणी २९० मयसौवपा  
(शु. मयजवाक)

णट्ट ५१ मल

णट्ट १४० मल

णट्टपल्लिय १४८ (णट्टपल्ली) विद्युत्

णाट्ट १११, ५२; नाय १००, नायं ५३ द्वाभे

णाय १४३ नाय = सर्व

णायर ४२ नगर

\*णाट्ट ४६ नाटकि

णाम ६४, ना २१३ नाम

णारि १७४ नारी

णाय १४२ (१) नी (शु. नाव)

णाविय १९७ ण+आविय (शु. नाव्यु)

णाट्ट ६७ नाय

णाट्टि ४९ नाभि

णिथ १९, निथ २९ निव

णिमस्यय ३० निवृत्त

णिलहय ११२ निमोत्रि

णियय १६९ (१) निवत्त

✓णिम = द्य, निमंत १५९, निमंती

णियंसण २८ निवसन = निरोधक

णिग्गय १५४ निवत्त

णिग्गम ६९ निर्गम

निग्घिण ८५ निर्घन

णिथ ११५ निव

णिट्ट १६६, निट्टर ६९ (\*व) निट्टर

णिपु १०२ निव

णित्त २८ (१) निवपट्य

णिहय ९५ निदंय

णिहय ६७ निदंयत्त

णिहोस ९९ निदंय

णिद ९४, नि १९०, १९१ निद्रा (शु. नीद्र)

णिचासण १५८ [ निर+✓नार ] निजोरक

निचेह ९९, निचेहय १०१ निःसेह

\*निवहय ४५, नि ५२ निवह

णिमय २०८ निर्मय

\*णिम्यर १२० निर्मर

निमंति १३८ निर्मन्त

णिमिस ९६ निमेषय

णिमिसिद्ध १९, ३०, १८२ निमेषादंय

णिम्मल १८३, नि १६० निर्मल

\*णिम्मविय ३१ निर्मापित

निरफस्यर १९१ निरसर

निरंतरीय १३४ निरन्तर १४३

निरचक्खि ७८ निरपेक्षय

णिठ ४३, १०२ निविदय १८, ९५ निठ, १५

निलय ७७

णियड १३४ नि ५० निविद

णिवदम्मर ४७ (\*व) निविदोदुर

नियदंत २१० निरतय

\*निषट १३३

णिवेहिय १८९ निवेशित; निविह

णिवसियय १३० प्रपलित

निविड २१९ निविह

\*णिवेसिय ९५ निवेशित

निस १५५, निसि १०५ निता (शु. निता)

णितायर ८७ नितायर

णिसियरीय ८७ नितायरी

✓णिमुण = निमृग्य, निमुनि ३०, निमुनेट्ट

१९, निमुनेविणु १८, ४१

निमुनेरि ८३

णिस्तादाट १३४ नितापार = निस्तापार

णिह = द्य (१) निह २४ वारयति

\*णिहि ३१ निधि

णिहय ११५ निहय

नीर १०२

नीरहर १४८ ॥  
 ✓ नीसर = निरुध (गु नीसरुं)  
 नीसर ५४  
 नीसास ८३ निभास (गु नीसासो)  
 नेय ३०, ९९, ११९, १८२ नेव  
 नेह ९१ नेद  
 नेयर ५२ नूर (गु नेवा)  
 ल  
 ल ९४ ल (श्रीक ललनाम)  
 ल १३५ ल  
 लय १००, १९१ लय  
 लड २८, १३५ लड १८ [ > लड ] ९९  
 लाय (गु लो)  
 लफर ९५ लफर  
 ✓ लय = (१) लयति १६४ = लय गमे  
 लाय १५८  
 ✓ लय = लय, लय १९०  
 लड १६३ लड  
 ✓ लडयड = लडमानललुड लडयडति लडयड  
 (गु लडयडति) लडयडति  
 १४८, १८५  
 लडलडयड १३२ लडलडयड  
 (गु लडलडयड)  
 ✓ लडल - लडल लडल, लडल १४८  
 लडलर लडल, लडलरति १  
 लडलर १४३ लडलर (१) (गु लडलर =  
 लडलर)  
 लण १८७, १८९, लण १० लण (गु लव)  
 लणि १४ (गु लण, लण)  
 लव १८२ लव  
 ललललल ८२ लललल (गु लललल)  
 लडय १४४, २१२ लडय  
 ल ल २१० (१) ललल  
 लम ११७ लम  
 ललल ९६ ललल  
 लरणि १३१  
 लरग १४५  
 लरगिणि १३३ ॥  
 लरल १४८  
 लय १४४ लय १९३ ल

लरणि १७५ ॥  
 लयललर ६५ लयललर, लयललर  
 ✓ लय = लय, लयति १३१, लयति १३७,  
 लयति १३०, लयति १३९  
 लयल १३७ लयल = लय  
 लड ६७ लड  
 लड १८१ (लडति) लड १०४ लड  
 लडि (लड) १४ लड  
 लडति १८१ (१ लडति) लडति  
 ल ३० लड, ल ९ लड  
 लल १०४ (१) लल देशी = ललपाति  
 ललल ४६ लललल  
 लललल ४७ ललल  
 ललललल २४ (ललललल) लल  
 लललल १४३ लललल  
 लल २१९  
 लल २७ ललल  
 ल १८ ल  
 ललर ४२ ललर  
 ललल १२३ ललल (गु ललल)  
 ✓ लल (१) - लल १३३ ललति (१)  
 ललल १३१ लल  
 ललल १३२ लल  
 ✓ ललल = ललल, लललति १४०  
 लल १०३, २१२ लल (गु लल)  
 लललर १९३  
 लललल ९७ लललल (गु लललल)  
 ललललल ४७ [ लललल + लललल ]  
 ललललल  
 ललल १३८ ललल  
 ✓ लललल = लललललललल ल, ललललल १९६  
 लललल ४९ लललल  
 ललल १२० ललल, लललल १३१ लललल  
 लललल १८ लललल  
 ललल ११२ ललल  
 लल १७४  
 ललल १३३  
 ✓ ललल = ललल, (गु ललल) ललल लल,  
 लल ७० (गु लल)

तुष्टि २७ तुष्टि

तुंग ४२

तुवर ५३ तुवर

तुरक (१) ४८, १६८ तुरक

तुरंगम १४२

तुरिय ८२, तुरिय ५० तुरिय

तुरिय-६ २२३ तुरिय-६-मणि

\*तुल्य ११४ तुल्य

तुसार १८६, तुसार १८४ तुसार

तुष्टि १९३ तुष्टि

तुष्ट ८८, २२२ तुष्ट

तु ७७ तु

तुर २१८

तु १३३ तु

तु २२३ तु (गु. तु)

तु २९, तु ४७

✓ तुष्ट = तुष्ट, तुष्टोद (गु. तुष्टोद)

तुष्ट २५, तुष्टि १९

थ

थ १४२ [ ✓ थ- $\rightarrow$ था+थ ] थ

थ १५० थ

थ १५० थ

थ ४९ थ

थ ११३ थ (गु. थ)

\*थ २३ थ

\*थ १९ थ

\*थ २३ थ

द

\*द ९४ द

द ६८ द

द ४४ (द) द

द १५८ द

✓ द = द, द २२०, द १९९

द ७० द

द १४८ द

द २८ द

द २८ द

द १६४ (द) द

४० १५

द २२३ (द) \*द ११४

\*द ५१

✓ द = द (गु. द) द १८८

\*द ६९

द १०१ द

द ६४ द ५८, १४५ द

द १३७ द

द १३७ द

✓ द (गु. द) द १३९, द १३९

२००, द १०८, \*द १११

द

\*द १४४ (< द) द

✓ द = द, द १०१, द १०९, द १०९

६९, द १८९, द १८०

द १७५ द

द १२३ द

द १२४ द

द १७९ [ द ] द

द ११३ [ द ] द

द ११० [ द ] द

द १८ द

द १२० द

द ९५

द १९८ द

द ५८

द २०१ } द

द २२३ } द

\*द ८३ [ द ] द

द १८२ (१) द

द २४ द

द १११ द, १०९ द (गु. द)

द १११ द

\*द २२ द

दी १७९ दी, दी १७९ दी

(गु. दी)

✓ दी = दी (गु. दी) दी १८, दी ४२, १३४

दी २५, दी २४ दी

दी २०४ दी

दी १२४ दी

दुमिसिद्धि १८५ (१) = दुःसाक्षात्  
 \*दुमिसिद्धि ८५ = दुःसाक्षात्  
 (गु दुमिसिद्धि)

\*दुगा ८२ दुर्ग, २०८ दुर्गम = अज्ञान  
 दुग्गसिय १८ [ दुर्गम + दुग्ग ] दुर्गम  
 दुग्गम ११७ दुर्गम  
 दुच्चिय ११२ [ दो चैव ] द्वावलि  
 दुत्तर १४२ दुत्तर  
 \*दुत्तर १४८ दुत्तर

दुग्म १९४ दुग्म  
 दुत्तह १२० } दुत्तह  
 दुत्तह १४८ }  
 दुत्तह १३१ }

दुत्त १९७, \*दुत्त १९६ दुत्त  
 दुत्त १९२  
 देह (कीर्ति) ७८ (गु देह)

घ

घयदह २४, १७१ [ घयदह ] हस  
 घण ७९ घन = मोहकम् (गु घन)  
 घणु १८५ घणु

घसय ९४ घसय  
 घमिम २५ घमिम १०६

✓घर = ट (गु घर) घर ५०, घरकी  
 ११०, घरि १०० = अघोरिय (गु  
 घर), घर १०२, घरि १०५, घरि  
 १०७, घरण ७१

घर १३२ घर

\*घर १४८

घरति ४१ (१) घरित्री (गु घरती)

घवल १४३ घवल (गु घोल)

घवलिय १६३ घवलित (गु घोलित)

घवलहर १८४ [ घवलहर ] घवल

\*घार १४८ घार (गु घार)

घिट्ट १३९ घट (गु घट)

✓घीर = घीरम्, घीर १०२, ✓घीर =  
 घीर (गु घीर) घीर २२६

\*घूरण १९३ (१) घूरण

घुप २०९ घुप (अधोघात) अघे

घुपसतिय १०७ घुप = अघनी  
 (गु घुप)

घुप १९२ घुप

✓घुप = घुप, घुप १६९

\*घुप १०९

\*घुप १६९ घुप

घ

घउयण १०२ घउयण

घउय १११, घउय २१७ (१) घउय

घउय १४० (घउय) घउय

घउय ११७ घउय

घउय २४ घउय

घउय १२१ [ घउय ] घउय

घउय ५४ घउय, घउय मोहक ६८ = अघनी  
 (गु घउय मोहक)

घउय १४१ घउय

✓घउय = अघनी, घउय ११०

घउय १८८ घउय

घउय १४१ (१) घउय

✓घउय = अघनी घउय ४३, घउय  
 घउय १२१, घउय ११०,  
 घउय १९

घउय १७७ घउय

घउय १७० घउय

घउय १२२, २०९ [ घउय ] घउय

✓घउय (१) घउय १२० घउय

घउय १७९ घउय

घउय १५५ [ घउय ] घउय

घउय १९९ [ घउय ( < घउय ) +  
 अघनी ] घउय १२० घउय (गु  
 घउय, घउय)

घउय २०८ घउय

✓घउय = घउय (गु घउय) घउय १२६,

घउय २८, घउय १११

घउय १७४ घउय (गु घउय, घउय घउय)

घउय २२२ [ घउय ] घउय, घउय  
 (घउय) ?

√ पडिचंज = प्रति + युज्, पडिचंजि ११ प्रेषय  
पडिचिचय १६४ प्रतिचिच  
\*पडिमिष १८४ [ प्रति ] विद्  
पडिहिय १६२, पडिहो ८९ वेदीत्यादधिकम्  
पडिहित १०६ द्विगुणम्  
पडुत्तय १२४ पडुत्त = पडिदत्त [ √ पडंज =  
√ पडिचंज ] प्रचटित, प्रस्थित  
√ पडुंज [ प्रति + युज् ] प्रेष्य, पडुंजहि ११०,  
पडुंजिनि २२३  
√ पड = पड् (गु. पड्डु) पडह १८३,  
पडंत १२३, पडिज्जु ७१, पडमि ८५,  
पडेमिगु १५१, पडिपवज १०, पडिप ८३  
पंडिय २१, पंडिवय ३१, पंडित  
(गु. पंळो, पंलो)  
पंडित २० पंडित  
पंडित १५ पंडित  
पंतग १११  
पत्त १३४ पत्त, १८ नमामहीदल  
पत्त १३० प्रात  
पत्तय १५४ प्रत्त (गु. पत्त, पमो)  
पंफिय ४८ [ पंफित ] = पंफाहित  
पंखुडिय २७ प्रत्तलित  
\*पंगुरण १६७ प्रावरण (गु. पंगुरण)  
पंच ७४ (गु. पंच)  
पंचम ५३, पंचत १८३ पंचमत्तर  
\*पंति १३४ पंति (गु. पंति, पंति)  
पंचिय ७१ पंचि (गु. पंची)  
√ पमण = प्र + मण्, पमणिम ८५,  
पमणिय २२२  
\*पमाण ७९ प्रमाण  
पमुणिय १६४ प्रमुण  
पर ७६  
पर ७९, ८१, परि १८९ परं ३  
परएत्त १५९ \*प्रेत  
\*परवसती २१७ परवसा  
\*परावसती १५१ परवसा  
परिचंज १४५ परिचंज  
\*परिचिचि २१५ [ परि + चिच + इर ]  
परिचिचि

परिगमिचय १५९ [ परिगमिच ] परिगमा  
\*परिगमह ७८ \*मह  
परिचोडि ४६ [ परि + √ चोड + इर ]  
परिपूर्णयमान  
√ परितय = परि + यज्, परितयह १३५  
√ परिमम = परि + मज्, परिममंति २१८,  
परिममह १०२  
परिममण ५४ \*ममण  
परिवडिय १२१ \*वडिह  
√ परिवस = परि + वस, परिवसह १३४  
परिवाडि ७५ [ परिवाडि ] उपिदमार्ग,  
परिवाडि न होइ = प्रतिपक्षं न भवति  
परिहर = परि + ह, परिहरवि १८८  
\*परिहव ७६ \*मव  
√ परिहिंस = परि + हिंस, परिहिंसि-  
वि १३४  
परप्पर २०६ परपर  
पल १०६ मल  
पलट्टिदि ११७ म० पल्लु  
पळास २०९ [ पळास ] (१) पळासक  
(२) पळासन, पळास  
पलित २२२ महीत, मलित (१)  
पलिरियदि (पळासहि) १७५  
प्रलित (१)  
√ पलुट = प्र + लुट, पलुटमि १९५  
√ पलुट = प्रति + भा + लुट, पलुटिहि ११०,  
पलुटि १३०, १९१  
पलोहय १३०, पलोहयय १० प्रलोहित  
पलंग १८८ (पलंग, पलंग) पलंग, पलंग  
(गु. पलंग)  
पल्लय १३४  
पवण १९२ \*न  
\*पवस २४, पवसय १३९ [ पवस ] मात  
पवट ५३ म  
√ पवस = प्र + वस, पवसिदि १९३, पवसं  
७०, पवसिह ५३, पवसिम ७०,  
पवसिपय ९४  
√ पवट = प्र + वट, पवटं २५ (पंवटं),  
पवटंय १७१, पवटंदि ३४

पवाल ६१ म°

पयास ११४ म°

पयाह २४ म°

पयिःशरण १९ [ &lt; प्र+वि+√स्त् ]

प्रविक्षासक

√पयिस्=प्र+विञ् (गु वेत्तुं)

पयिस्त ४६

पयस्य ४२ म°

√पयस्=प्र+य (गु यत्तुं) पयस् ५८,

पयस्य ११०

पयस् ६६ म°

√पयिञ्=[प्रोद्य] प्र+यत् (सीद्)

पयिञ् ३०

पयिञ्चय ६५ प्रसिद्ध

पयुःपह १८८ मत्तुपणे

पह २३ म°

पहय १०३ महय

पहजण १३२ प्रभजन

पहूर १५५ म°

पहयविय ७८ महयित

पहलिर १३३ [ प्र+हल=हल+हल ]

(गु हलुं, हलुं)

पहिय २५ पयिक

पह २४ [ मत्तु ] पयि

पहय ११०, पहय ११९, पहयि २९=

मत्तु (गु पयिञ्)

पाह १९६ पायिञ्

पाहय १५७ पाहय

पाहय १५७ [ प्र+पाह ] पाह (हिं पाह)

पाहय ८९ [ पाहिक ] पयकारि

पाहल १३९ पाहय [ हिं पाहल, मत्तु ]

पाहय ४३, १८३ मत्तु

पाहय ४२ मत्तु

पाहय १९

पाली ७९ [ पाहिक ] गोपाहिक

पाह १५४, पाह २०६ पाहय

√पाह=प्र+पाह, पाहहि ९४

पाहयण २८ (=पाहयण=पाहयण) पाहय

पाहय ११८ म°

पापाहय १०२, १४२ मत्तु

पाहय २१५ म°

पापाहय १७९ मत्तु

पिय ८८ [ पिय ] पियय (गु पिय)

पियय=प्र+य (गु वेत्तुं) पिय १९९,

पियय ९६, पिययि २६, ११, पिययि

२०३, पिययि ५४, पियय ७८,

पियय १००

पिययय ५३ मत्तु (गु वेत्तुं)

पियय १९९ [ √पिय=पिय (गु वेत्तुं) ]

पियय

पियम ११५ मत्तु

पिय ५३

पियय २१०

पिय ४५ म°

पियय १८७ √पिय=पिय

(गु वेत्तुं) पियय

पियय १४१ [ पिय ] मत्तु

पियय १४१ पियय=पिय

√पिय=पिय (गु वेत्तुं) पियय १९१

पिय ६७,

पिय १४, पिय १०१ } पिय (गु पिय)

पिय पिय १०७ पिय पियय

पिययय ११० पियय

पियय १०९ [ पियय ] पिय पिय

पियय ९८ [ √पिय=पिय ]

मत्तु (हिं पियय, म पियय)

पिय ११८ (गु पिय, पिय)

पियय १६९ पिय

पियय २०२ पिय

पिय २० पिय

पिय ११२ पिय

पिय १९७ पिय (गु पिय)

पिय १९६ पियय ९५ पिय

√पिय=[ √पिय मयय √पिय (गु) ] पिय

पिय १४१, पियय १४०, पिय ९५

पियय ७७ पिय (गु पिय)

पिय

पिय १४५ पिय

√पिय=पिय, पिय ९८ मत्तु

फरस १९२, फरसय १८, २२२, फरसिष  
१४४ परष (गु. फरुषु)

फरस ९४, फरिस १९१ लघं

फरिसिड १३२ स्फुट

फल १९३ (गु. फळ)

फलसेवि १८३ विज्

फलहार १३३ भार

✓फिर=परि+वृत्, मति+भा+वृत्, मत्,  
किर १६८, किरवय १०३ अमन्तः  
(हिं. पितृव्य, गु. फावुं)

कुट्टय १५४ स्फुटित (गु. फूवुं)

✓कुड=स्फोटम्, कुडवि २८

कुड १२१ स्फुट

✓कुर=स्फुर, कुरह १२२, कुरात् १५०,  
कुरिष ११०

फुलिग १२० स्फुलिग

फुल १९१ पुष (गु. फूल)

✓फुल [स्फुल]=स्फु, फुलह २५,  
(लाकुंमति) फुलत २५,  
फुसेविशु १००, फुसवि १७

फोकल १८८ फुलक, फुलीकल

(गु. फोकल)

घ

घग १४० यक (गु. यगलें)

घंघ १५४ यंघ, १८ कायमर्षय

घग्गुय १८९ मलमुय

✓घल=यय (गु. यल्लुं) यलह ११३

यल ९९ (गु. यल)

यहिरयंति २१८ यणी

यट्ट १३९ (गु. यट्ट)

यट्टरुपि ४३ लिज् (गु. यट्टरुपिणे)  
विप्रविप्रिप्रिप्रिप्रिप्रिप्रि

यट्टल १७९, यट्टल १८१ यट्टल

यालय १७४ यक

याद ५१ यादा=काड (गु. याद, याद)

यादति ८१ यादा, काड

यादिरि ५४ यदिः (गु. याग)

यिडु १५०

विवाहिरि ११३ यणी

विचड २४ (वरड) वरडा (विरडलक=  
अमरीमयमयमा)

वुद्धय १७९ प्रवुद्ध

वुद्ध २१ य

वुद्धयण १९ वुद्धज

वुद्धत्तण २१ वुद्धय

वे ८० वी, (गु. वे)

वोल=व्यतिष्ठम्, वोलेवि ११३ वोलमिला=  
निर्गमयित्वा

✓वोल=निर्ममम्, वोलियतो १०० भवामयम्  
वोलावियड ४१ ववामित्तः (गु. वोलावियो,  
वोलावियो)

भ

भय १४०

भग्ग १९३ भग्ग (हिं. भाग)

भज्जरिय ९८ [✓भज (भज्ज) +इर]  
भज्जमान=भज

✓भज (गु. भज्जुं) भजह ८५, भजे ९५,  
भज ८०, भजेविशु ९६, भजिदि १३७,  
भजिय ३१

भत्ति १५९ भि

भंग १४६ भय

भंति १७७

✓भंज=भज्ज (गु. भंज्जुं) भंति ११७

भग्ग=भज्ज (गु. भग्गुं) भग्गहिं ४१,  
हि १०५; भग्ग १९९, भग्गिरि १०४  
=भग्ग

भग्ग ९७ भग्ग

भग्ग २०५ भग्ग (गु. भग्गो)

भग्ग ५२ भ (हिं. भो, गु. भग्गुं)

✓भग्ग=भ, भग्ग १०२, भग्गिरि १०७,  
भग्गिरि ११२

भग्ग ४७

भग्ग २१६ [भग्ग] सतभिनयमान

भग्ग ५२ [भग्गियह=भग्गिये]  
भग्गिये

भग्ग १९, २१६ य

भाउल २०८ [ भा+आलुल ] कात्याकुल

भारह ४४ [ भासत ] सहाभारत

भाक ४८

भालयत १६८ °तक

✓भास=भाष, भासिवह ३३, भासिय २३,  
भासिभव १९

✓मिह (गु भेटुं), मिहियह १०१ भाप्यते

मिति ९६ (गु भीत)

°भित् १७१ पित

भीह ६२ सभदं (गु भीह)

भुभग १३७ भुभग

°भुषण १३०, १९४, °भुषण ११०

भवन (गु भुवन)

भुवण १६९ भुवण

भुवणुपर १८८ [ भवनोपरि ]

भुवनोपरिष्ठनमाल

°भेय २० भेय

°भेलिय १४० भेलिका

भ

भ १०९ भा (गु भा, भ)

°भइ २३ भवि

भइरजय २२ भकपकन

भय\* ४६ भय

भयल ८३ भयल

भयशु १८७ [ भयन ] भिकयव, भयुनम्  
(गु भीय)

भयणभरिग २२२ भयणभि

भयणमन २२ भवनमनय

भयणवह ४८ [ भयनवह ] कुचखल

भयनजय २०८ भयनजय

भयनह १७७ [ भयनह ] हय

°भयूह १३७ भयूह

भय ४९ भाग (गु भाग)

भयुह १४६=भयल (गु भयुह)

भय ४७, १०४ [ भय ] कति

भयन्यात २१ [ °भयनकार ] भयन,  
भयनल

भय ४७ भयल (गु भय)

भयनमय ८३ भयन

भयनह १४६ भयनह

भयुजय १९ [ भयुजय ] भयुजय

भयुह १७३, भयुहरी २१६ भयुहरी

°भयल १८५ (भयल परमपदल) (१) योग-  
भयल (२) परमपदल=परदेश

भयलिय ४९ °त

भयिय १७६, भयिय ४२ भयित

°भय १८९, °भय

भयमुह १०५ भयमुह, भयिह

भयलु ११० भयलु (गु भयल)

भयरि २१५, भयरी २१० भयरी

भयर २६

भयार (भयार)=भयुनी (गु भयारुं)  
भयार ७१, भयारि ७४

✓भर=ह (गु भारुं) भरमि १६४,  
भर १०४

भरनाभयि ७६=भरनाभिक

भरल १६४

भर २१० भरल

°भल १७३ (गु भल)

°भरिहय ५० भ० भयुविहय

भरत १४५ भरत

✓भरमह=भयनारणे (गु भयनारुं)  
भरमह ९३, १८३, भरमहिय  
१४६

भरमिह १४५ [ भरमिह ] भरमिह शठ (१)

भरि २१० °ही

भरियल ६५ °तल

भरिल १६६, भरिलिय १०६ भरिल

°भरिल १६६ (१) भयनभिल्ल=  
भयनभिल्ल=भयनभिल्लः

भरीह ६३

भरुह २१६ भरुह

भरुमल २०० [ भरु ] भयन

भरुह ४३ भरुह

✓भा (गु भारुं) भाद १५५ भाति,

भाह १४१

°भाल १३५ °भाल (गु भाल)

°भाह १९ भाहल



राय १००, राय १०३ [ राय ] अनुयाय  
 राईव १३७ राजीव  
 रायमराल ४१ राजर्षि  
 राय १८३ संगीतज्ञ नामः  
 रामायण ४४  
 रास १६७ रास=वृक्ष (गु. रास, यथारासे  
 रमर्षु, रास रमर्षु)  
 रासउ ४३ रासक. (गु. रासो)  
 राह २४ राहु  
 \*रिड १२२ रिडु  
 रिउणाह १२६ [ अनुयाय ] घसन्त  
 रिक्ख १६० [ कल ] गज्ज  
 \*रित् १६२ जलमवाद (गु. रेल)  
 \*रिसिय १५९ रसि  
 रुक्ष ७९ रु  
 रुणमुण २०५ रुणमुणजे  
 रुणमुणउ ६५ (सैसलावाधे) रुणमुणकारः  
 रुद्ध १४५  
 रुमु १०९ रुवित्त  
 रुमय ३८ रुमन  
 ✓रुव=रु, रुवद् २५, रुवत् २१४, रुवति  
 १०, रुवति रुवति १०९  
 रोप=रोद् (गु. रोपु) रोमणिम  
 रुष ५४ रु  
 रेणु ५१०  
 ✓रेह=रार, रेह १४०, रेह ४८, रेहति  
 ११३  
 रेह १४० रेवा  
 रु  
 रुह २३, १३४, १८६ मलयारुहरे (गु.  
 रु. मराठी, रुह)  
 \*रुय २७ रुना  
 \*रुक् २४ रुदि (गु. रुक्, रुक्)  
 रुक्खण २३ रुक्ख  
 रुज्जि २०५ [ रुक्मी ] सोभा  
 ✓रुज्ज=रुज्ज (गु. रुज्जु) रुज्जि  
 १५०, रुज्जिउ ७०, रुज्जि ७१  
 रुद्ध ११४ रुद्ध (गु. रुद्धु)  
 रुविय ६० रुम

रुहियहीण १८ [ रुहियहीण ] रुहियहीण  
 ✓रुव=रुव (गु. रुवु), रुव ११९  
 ✓रुह=रुह (गु. रुहु) \*रुहत् १८,  
 रुहत् ८९, \*रुहत्तिय १४०, रुहति २१९  
 रुहृत् २०८ \*री  
 ✓रुहलह=रुहलहियुक्कउरुह  
 रुहलहद् १८२  
 ✓रुय=रुय, रुयद् १८९  
 रुह १९८ रुम  
 ✓रुिह=रुिह, रुिहद् २३ (जानति),  
 रुिहति ८८, रुिहिय ९९  
 ✓रुिह=रुिह, रुिहति २०९  
 रुिहत्तिय ५३ रुिहत्तियुक्की  
 \*रुद्ध २०५ रुद्ध  
 \*रुद्ध १४३ रुिह (१) रुय रुद्धरुद्ध=रुद्ध.  
 रुिह (१)  
 ✓रुल=रुल, रुलद् ४९, रुलत् १०३  
 ✓रु=रु (गु. रु) रुवियु ७१, रुवि  
 ९८, रुद् ९८, ९४ (१), रुव (१)  
 ८९, रुव १९८, रुिह १४९ (दि.  
 रुिह)  
 ✓रुव=रुव, रुवियद् १८४, रुविय  
 १३५  
 रुह ८८ [ रुह ] रुिहत्तियुक्की  
 रुहय ६५ रुलक=रुलकाद्  
 रुउ २११ [ रुक. ] रुकाः  
 \*रुयण २५ रुयन  
 \*रुद ९२ रुम  
 रुहिय ८७ रुल (गु. रुहु) रुल,  
 रुिह  
 रु  
 रु २९, १२३ रु  
 रुयण ८३ \*रुन (गु. रुन)  
 रुयण ९८ \*रुन  
 रुयणिज्ज १५५ रुयणीय  
 रुय\* ४५ [ रुय ] रुय (गु. रुय)  
 रुयत् ९५ [ रुयत्तियुक्की ] रुयत्तियुक्की,  
 रुय (गु. रुय रुयत्तियुक्की,  
 \*रुयत्तियुक्की)

वस्राणियद् ६५ [ वस्राण=व्याख्यान ]

प्रशस्ते (गु. वस्राणवुं)

✓ वस्रा=वस्रा, वस्रा ६५, वस्रा ७५

वस्रा १५४ वस्रा

वस्रांतय १७४ वाचमान (गु. वास्रावुं)

\*वस्राय १७३, वस्रायय १८७ वस्राय

✓ वस्राय=वस्रा, वस्राय ११०, वस्राय ६०

✓ वस्रा=वस्रा, वस्रा १२३, वस्राय १०१

वस्रा २२२ वस्राय (गु. वस्रा)

\*वस्राय ८३ आच्छादित, व्यास

वस्रायानक ८९

✓ वस्रा=वस्रा, वस्रा १२०, वस्राय १०१, वस्राय ११२

वस्रा १३१ वस्रा

वस्राय २०८ (१) वस्राय कति, व्यास-  
पते

\*वस्रा ४५ वस्रा=वस्रा

वस्रा १४८ वस्रा (गु. वस्रावुं)

वस्रा १२३ वस्रा (गु. वस्रावुं)

वस्रा १४४ वस्रा

\*वस्राय १२५ [ वस्रा वस्रा ] वस्रा महोत्सव

वस्राय १४२ \*वस्राय

वस्राय ९८ (१) वस्रा=वस्रा (गु. वस्रा,  
वस्रा ?)

वस्राय ८३ वस्राय (गु. वस्रावुं)

वस्राय २०४ [ वस्रा ] वस्राय

✓ वस्रा=वस्रा (गु. वस्रावुं), वस्रा १०२,  
वस्राय ११०

\*वस्राय १४६=वस्राय

वस्राय १६० वस्राय

वस्राय ८० वस्राय

\*वस्राय १२६, वस्राय २०३ वस्राय (गु.  
वस्राय, वस्राय)

वस्राय १४० वस्राय (गु. वस्राय)

वस्राय ९७ वस्राय

\*वस्रा ९५ वस्रा

वस्रा २१५ (गु. वस्राय)

✓ वस्रा=वस्रा (गु. वस्राय), वस्रा १३२  
(वस्राय), वस्राय १०२ (वस्राय),  
वस्राय २०५ (वस्राय)  
वस्रा १५

\*वस्राय १०५ वस्राय (वस्राय ?)

वस्राय १७३ वस्राय वस्राय (१)

✓ वस्रा (गु. वस्रावुं), वस्रा २१०

वस्राय ९४ व्याख्यान

वस्राय १७५ वस्राय

\*वस्राय ४६ वस्राय (गु. वस्राय)

वस्राय ८६ वस्राय

वस्राय १६०

\*वस्राय १८८ वस्राय

वस्राय २३ वस्राय

वस्राय १८१ वस्राय

वस्राय १८, ८० वस्राय

वस्राय २३ वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

वस्राय १८, ८० वस्राय

✓ विहंग = वि + डङ्, विहङ् ०९,  
विहङ्गिभ्य २४

विणय २२२ विनय

विणगाय १२२ (विधि) विनियत

\*विणोय ४४ विनोद

\*विस्त ९९ वृत्त = छन्दः

✓ विहर = वि + ह (हार), विहारि १९०  
विहरीवं

विहृम ११८ विहृम

विह्वी १८२ विह्वी

विधि ८५ शि (शु वने)

विभुत्त २०० [विभुत्त] विस्तोतय

विभुद् २० विभुव

विमल १६४

विमिड ४४, १०० [विमिडम्] नात्रपेय

विमपिय ४६ विमालिप्त

\*विमस ४६ विमल

विरस १००, विरस्य २९ विरस

विरह २४

विरहागि २४ विरहागि

विरहावण ११२ विरहावण

विरहणि २२ (\*विहि) विरहिणी

\*विराम १००

✓ विरग = वि + डङ्, विरगिभ्य २०,  
विरगिभ्य २८

विलजय १७८ (विहि) विहिस

विलयति ७९ विलयति १३५,

विलयती १९० विलयती

विलसिषय ७७ विलसित

\*विलास २९

✓ विवुल = वि + वृह, \*विवुलभ्य १४०,  
विवुलभ्य ८०

\*विवर ४९

विवरीय ८७ विवरीय

विवलसिय २८ विलसित (?)

विषद १९५ (विधि) विविध

विधिह १३५ विधिह

वित १३७ विष

\*वित १४५ = वित (?)

विसम ८६ विषम

विसंजुल १३०, विसुंजुल (विसंजुल)  
११५ विहल, विहलवत

विसाल ६३ विसाल

विसुन्दय २२ विसुन्द

विसेस २०१ विसेस

विहगम १६३

विहल १३० विहल

✓ विहलपल १०५ विहल

विहसंती ४८

विहागिय १९९ विहाग (शु वहागुं =  
प्रधातम्)

विहाविह १४३, १६७ (विहाविह = विमा-  
विह) विहाविह

विधि ३१ विधि

\*वीण ४५ \*णा

✓ वीसर = वि + सर, वीसरह ५९

वृत्तीन २०४ वृत्त, वृत्तीन

वेय ४३ वेद

\*वेय ९९ वेदना

\*वेसि २०१ वेसि

वेसा ४६ वेसा

वेसावाहय ४६ वेसावाहय (शु वेसा-  
वाहो)

योमयल १३२ योमयल

✓ योल = यति + डङ्, योलिभ्य १८४

योलत ९५ = योलिभ्य

स

\*सहसि १९९ सहसि

सहसि १८ (सह) सहसि

\*सउ ७९, ९९, ७७ सहस, सहस

सउमि ६२ सहसि

\*सउमिय १९३ सहसिय

सउम २४, ९८ सहस [स + सह ?]

सय ६२ सय

सय १९४ सय

सयल ४२ सयल

सयवत १६१ [सयवत] सयव

स २०१ सयव (?)

सयवत ११४ सयवत

√ संवर = सं + वृ, संवरि १०२, संवरिणि २७,  
संवरि २८

संवरण १०६

संसर्ग १३४ संसर्ग

√ संस = सं + श्र, संसिद्धि १३७

\* संसित १०७ संसिक

संसोसिय १९१ संसोषित

सकसाय १७१ कषाय

\* सकुलिय २३ ककुलिका [ यथा, कर्मेणकु-  
लिक ]

सकमल १२३ कोमल

√ सक = सृ + कृ (गु. शक्यं), सकट ८८,  
१०५, सकट १४८

सपगिर २९ गदगद

\* संकास १३३ संकाश

\* संक १६३ संक

संक्षेप ६४ संक्षेप

\* संग २३

संगम ९४

√ संगह = [ सं + गृह ] ग्रहणे, संगहनि १०

सञ्जु १९७ सञ्जु

सञ्जमि ९९ [ सञ्जापित ] साञ्जापित

सञ्ज २८ सञ्ज

सञ्जिय १७८ [ सञ्जित ] प्रसाधनायें रचितः  
(गु. सञ्ज्यं)

सञ्जिय ५३ सञ्जित

सञ्जित १४३ (?)

सञ्चदिय १४६ [ सं + च + दृ ] भास्व

\* सञ्चर १४५

सञ्चरिय २७ सञ्चरित

संज्ञाण = सं + ज्ञा, संज्ञाणि १५१ ज्ञपकदय

संज्ञणिय २०९ संज्ञित

संजीवयर ५२ [ संजीवकर ] पुनरुत्थीकर

संज्ञसिय २८ [ संज्ञसित ? ] संज्ञसित,  
संज्ञसित

संज्ञेह १९ केह (गु. संज्ञेह)

संज्ञिय १९५ संज्ञापित

\* संज्ञ ४३ [ साधे ] सह (गु. साध)

\* संज्ञ १७५ साधे = समूह

सत्थर १८६ [ सत्थर ] शरणा (गु. साधरो)

सत्थरण १३६ [ सत्थरण ] शरणा

सह १४८ शब्द

संतविय २५ संतापित

\* संताड ७६ संतापः

√ संतोस = सम् + जोष, संतोसिह १२७

संदेसय ६८ संदेश

संदेसय ६९ संदेश

सद्वन्ध ५२ संग्रह

सन्निह १६७ संनिधि

सन्निह ७६ सन्निध

सन्निह १८५ शब्द

सम्भय २०८, सम्भय ११७, सम्भय

सम्भ ४७ सह

\* सम्भय ८०, २० सम्भय

सम्भय ७९ सम्भय

सम्भय ८६ सम्भय

सम्भय १८१ सम्भय

√ समा = सम् + मा (गु. समा), समाह  
८१, समाण ८०

समाहि ८६ समाधि

समीर ६६

\* समीरण १३१

समुद्रिय १३७ समुद्रिय

\* समूह १३०

संप्रिय २० [ संप्रित ? ] संप्रिय (गु.  
सांप्रियं)

\* संप्रिय ४२ संप्रिय

संप्रिय १८० = भाग्यवती

संभर २१४ संभर (गु. तौभरं)

संभरिय १८४ संभर

संभाणिय ७८ [ सम्भान ] सह, यथा—दृष्ट  
संभाणिय = सद्गुरुक

संभीस = सम् + भीष, संभीसिह १८७

\* सर ५३ सर

सर १४४ सर

\* सर २७ (गु. सर, सर)

\* सर २३ सर

\*सरं ८३ सर

✓सर=सृ, सरा १८३, सरत २००

✓सर=सृ, सारि ९०, सारति १६५

सारमसि

सारयं १२२ सारय

\*सारय १६१ सारय

सारयासति १७१ सारय+सी

सारय ९५ सारय

सारय ६१

सारयासि २६, सारयसि १३३ सारयसि

सारय १४०

\*सति १४२ सति

\*सति १७१ सी

\*सतिष्ठ १३३ सति

\*सतिष्ठ १७३ सति

सतिष्ठ १८८, १७९, सतिष्ठ १८० सति

(गु सति)

सतिष्ठ १३३ सति

सतिष्ठ ४२, ६४, १२०

सतिष्ठ १३९ सति

सतिष्ठ १४६, सतिष्ठ २०, सतिष्ठ २०

१८ (सतिष्ठ = ✓ सतिष्ठ) सतिष्ठ

सतिष्ठ १७२ सतिष्ठ (गु सति)

सतिष्ठ १३३

सतिष्ठ १६६ [सतिष्ठ] सतिष्ठ

सतिष्ठ २३ सतिष्ठ

\*सतिष्ठ १०९ सतिष्ठ

सतिष्ठ १०३ [सतिष्ठ] सतिष्ठ

सतिष्ठ २०९ सतिष्ठ (गु सति, सतिष्ठ)

सतिष्ठ ८० सतिष्ठ

सतिष्ठ २८ सतिष्ठ = सतिष्ठ

सतिष्ठ २९

सतिष्ठ १८५ सतिष्ठ

सतिष्ठ ६४ सतिष्ठ

सतिष्ठ २१ सतिष्ठ

✓सतिष्ठ = सतिष्ठ, सतिष्ठ २५, सतिष्ठ १६,

सतिष्ठ ११८

\*सतिष्ठ ९८ सतिष्ठ

सतिष्ठ ६४ सतिष्ठ

सतिष्ठ ४२, ९१ (सतिष्ठ) सतिष्ठ (गु सतिष्ठ)

✓सतिष्ठ = सतिष्ठ, (गु सतिष्ठ) सतिष्ठ ११२,

सतिष्ठ ४३, १४८, सतिष्ठ ११८,

११९, \*सतिष्ठ १११, सतिष्ठ

११२, सतिष्ठ १४८

सतिष्ठ १६९ सतिष्ठ (१)

सतिष्ठ २११ सतिष्ठ

सतिष्ठ २०२ (सतिष्ठ) सतिष्ठ (गु सतिष्ठ)

सतिष्ठ २७

सतिष्ठ ९५ सतिष्ठ, (हि सतिष्ठ)

सतिष्ठ २४ सतिष्ठ

\*सतिष्ठ ७९ सतिष्ठ

सतिष्ठ ५३, सतिष्ठ ११५

\*सतिष्ठ ५० सतिष्ठ

सतिष्ठ १४४, सतिष्ठ १५५ सतिष्ठ, सतिष्ठ

\*सतिष्ठ २०२ सतिष्ठ (गु सतिष्ठ)

सतिष्ठ ६६ सतिष्ठ (गु सतिष्ठ)

✓सतिष्ठ [सतिष्ठ] = सतिष्ठ, सतिष्ठ ८९, सतिष्ठ १०४

\*सतिष्ठ २५ सतिष्ठ

सतिष्ठ १३४ = सतिष्ठ, सतिष्ठ

(हि सतिष्ठ)

सतिष्ठ २८ \*सतिष्ठ

सतिष्ठ २१० सतिष्ठ

✓सतिष्ठ = सतिष्ठ (गु सतिष्ठ) सतिष्ठ २०

सतिष्ठ १९९, सतिष्ठ

सतिष्ठ १६७ सतिष्ठ (हि सतिष्ठ)

सतिष्ठ १३६ सतिष्ठ (गु सतिष्ठ)

✓सतिष्ठ = सतिष्ठ, सतिष्ठ १११ सतिष्ठ

✓सतिष्ठ = सतिष्ठ (गु सतिष्ठ), सतिष्ठ

९९, सतिष्ठ १०९

सतिष्ठ = सतिष्ठ (सतिष्ठ), ✓सतिष्ठ २०८

(गु सतिष्ठ)

सतिष्ठ १०० सतिष्ठ

सतिष्ठ ८९ सतिष्ठ

सतिष्ठ २२३

सिधुमय १६ [सिधुमय] चंद  
 सिन १०५ सन (१)  
 सिपण १५४ (सिपिण) सन  
 सिप्तिर १९२ सिप्तिर  
 सिप्तिरत्थ १३५ [सिप्तिरत्थ] सैलार्थ  
 सिद्धण २८, १३५ (सिद्धिण) सन  
 सिद्धि १४४ [सिद्धि] मयूर  
 सिद्धर ४९, १४३ सिद्धर  
 सिद्धरि १४४ [सिद्धरि] चंद  
 सीड २१० सीड  
 सीयल १८१ सीयल (गु. सीयल)  
 सीयलंत २१० सीयलंत  
 सीमंतिणिय १९५ सीमंतिणी  
 सीसोषरि १७८ सीसोषरि  
 सीहंड १८७ सीहंड  
 सु ३० सः  
 सु ११८ सु  
 सुय १८ सुय  
 सुपण ९५ (सुपण) सन  
 सुपरंत १५८ सुपरंत १९१ (√ सुपर =  
 सन) सन  
 √ सुपण = सु (गु. सुपण), सुपण २२,  
 सुपण २९३, सुपण ८९, सुपि  
 २१२, २१०, सुपि ९९, २१२  
 सुधिर ३० सुधिर  
 सुद्ध १७१ सुद्ध  
 सुद्धर १७५  
 सुद्धरि १०२ सुद्धरी  
 सुद्ध १९९ सुद्ध  
 सुधार १०८ सुधार (गु. सुधार)  
 सुमरंत १०३ (√ सुमर = सन) सन  
 (गु. सुमरंत)  
 सुमर ८३ सुमर  
 सुर ५३  
 सुरय ९४ सुरय  
 सुरह २३ सुरह  
 सुरत्तय २१६ सुरत्तय  
 सुरलोय ७५ सुरलोय

सुरस १६२  
 सुरहि १८४ सुरहि  
 सुललिय १८३ सुललिय  
 सुवियकखण ८२ सुवियकखण  
 सुविण ९४, १५१ सुविण  
 सुसंत ९५ (√ सुस = सुप) सुप  
 सुह १३७ सुह  
 सुह १३३, २०१ सुह  
 सुहय १००, १२४ सुहय  
 सुहायय १८९ सुहायय  
 सुहिय १९२ सुहिय, सुहिय (गु. सुहिय)  
 सुरगण १८१ सुरगण  
 सेय १८४ सेय  
 सेरंधि १८७ सेरंधि = ससी  
 √ सेय = सेय (गु. सेय), सेय १८४,  
 सेयिण १३५  
 सेय ११०, ११३ सेय  
 सेय ९५ (?) सेय  
 सेय १०३ सेय  
 सेरंत १६८ = सेरंत  
 √ सेय = सेय, सेय १११,  
 सेय ११३  
 √ सेय = सेय (गु. सेय), सेय १११,  
 ११, सेय ११३, सेय ११५  
 सेय १६१ सेय  
 सेयल ५१ [सेय + सन, सनार्थिण]  
 सेयल  
 सु  
 सु ८०, १३४, सु १९, ११० सु  
 (गु. सु)  
 सुय ७८ सुय  
 सुय १२३  
 सुय ८० सुय (गु. सुय)  
 √ सुय = सु (गु. सुय), सुय १११,  
 सुय ९५  
 सुय २२ (सुय =) सुय  
 सुय २२३ सुय  
 सुय १९९ सुय

हरियंदन १३५ हरिचंदन

हरिमाडल १४६ [हरिमाडल] सशदल  
(गु हरिमाडल)

हरिणि ४३ श्री (गु हरिणी)

हरिस ४१ (?)

हरिसुय १२४ [हरिसुय] कदं

\*हरि १३० अक्षि (१) यथा विरहवि-  
विरहाक्षि

✓ हय (१), हवे १०४ ज्वालमति

हसंतिथ ५१ हसन्ती

हाम १५१ (?) पाम

हार १३७

\*हार १३३ मार

हारलय १३५ हारलया

हारिज्ज १०१ हारिजे

हियय ७१ हयय

हिमावल ८८ (?) = कार्याकुल

हिंमंत १८५ = अमत् (गु. हींमंत, हींमंत)

हिम १९१

हिमंत १८६ हेमन्त

हिध ४१, ११० [मा हेध] भजना, भतः  
परम (गु हिध, हवे)

हीय १६१ (?) हय

हीर ५० हीरक

हुय १४३, १८५, ८७ हुयय ११४,

हुयय १५५, हुयय ८७, ११५, ५१,

हुई १५५, १३५ मूय

\*हुयय १८ मुयय

\*हुयास १०६ हुयास

हुयासय १७० हुयासय

होम १९१ (?) = हेमव

✓ हो = म (गु होई), होइ ७५, हुंयय १५,

होहि ५८, होड १०५, होइयय ११२

# सन्देशरासकान्तर्गत प्राकृतशब्द सूचि ।

अ

अद्रावद् ११ = ऐरावत, ऐरावण

अक्षरिण २२१ आक्षर्य

अक्षिपत्नी १२८ अनिवृत्ति

"[अ]गु ७ = पञ्चात्

अमिवक्षरण ३३ अमृष-क्षरण

अमृ १२८ = अमृषकम् (गु. अम)

अमृहारिण ७ अमृषाटन

अमृषद्वय १ [अमृषद्वय] अमृषद्वय

अमृषजिर १७ [अ+√अमृष+इर] अमृषज-

मान

अमृष ३ = अमृषद्वय

√आसास = आसासय, आसासहि ३१  
(अप०)

आसोम १७१ अमृषयुज

इ

इवोद्भ १५३ इन्द्रगोपक

इदि ११ = इदानीम्

इव ३१ (इवय-विष)

उ

√उल्ल = उल्ल+पर (गु. उल्लयु), उल्लयु ११

उल्लिख ३५ उल्लय [उल्लिख?]

क

कट्टिम ११५ कट्टित (गु. कट्टि)

कट्टार २ कट्टि

√कट्टार (कट्टारय), कट्टारयण ९

"कट्टि" १० कट्टि-विशेष

√कल = कल (गु. कल्यु, कल्यु) कलि-

अन्ति ३७ = कल्यन्ते

"कल" ७२ कल्य = कल (गु. कल)

काय ९ काय

किरि १० किरि (प्राचीन गु. किरि)

किसलयण ३२ कल्लाय

कुस १६ (कुसु) कुष

कुट्टि ३९ = कुट्ट (१)

केम ११६ = केमम् (अप०)

ख

खण्डमत्त १२७ खण्डमत्त

"खल्लि" १७२ [खल्ल+इर] खल्लय

√खिव = खिप, खिपद् २२१

खीरी १६ = खयसा (गु. खीर)

ग

"गहिछी १५ गहिछ (गु. गेछी)

"गम्बद् १२ गम्बद्वय

गाम-गहिछी १५ = गामीण-वद्

गुहिर ३७ = गमीर

घ

घंमिमा १५ = घाहवा

घुन ११६ = घाहव

छ

छम् १५३ छम्

"छेय ५ छेयुण

ज

"जल्ल ८४ जल्लय

"जाल" १२७ जाला

जाळंवरि ३८ कट्टी

जोह्वर ८ [जोह्वरि] जीप

जोह्वद् ८ जोह्वे

जोह्वद् ३७ जह्वे (गु. जोह्वु)

झ

√झर = झर (गु. झरु), झर ११

ट

टगंति ७२ तिहन्ति (प्याहसा) (गु. टगुं, टगुं?)

टटटटण १५२

टट्टि १२८ = टट्ट+टीर्य (१)

टटीवाय १० टटीवाय

टट्टु ११ टट्टु (गु. टट्टु)

टट ३ = टट

टट ८ = टट्टि



त्रिलोप ५ [ \*त्रिक+लोक ] त्रिलोक

टीप (=तीप) ३० लघा

थ

थङ् ३६ लघ

द

दङ्गदङ् १६ = शब्द करोतु

दिव १२६, १२७ दिवस

दिवस १२८

\*दिव २ [ दिव्य ] = देव

दीङ्गदङ् १० दीर्घोष्मक

दीङ्ग ३४ दीर्घ

\*दुमिण्ड ११ [ दुष्पेक्ष ] व्याज

दुम् २११ = दूरे

दुलङ् १५३ दुल्लङ्

दुलङ् २१३ [ \*दुल्लिङ् ] दुल्ल

दुलङ् ३० दुल्लयति

दोहाङ् ३५ द्विधाङ्

घ

घङ्ग १० घुप घ (अवधूतिका) घुगेण  
(व्याख्या)

ङ

ङकटे २ नागिका (व्याख्या)

ङङ्ग ३७, ३५ [ ङाङ्गते ] ङङ्गङ्गङ्ग

ङङ्गङ्ग ११३ ङङ्गङ्गङ्ग

ङिङ् ११६ ङिङ्ग

ङिङ्ग ५ ङिङ्गिङ्ग

ङिङ्गङ्ग ११८ ङिङ्गिङ्गङ्ग

ङिङ्ग ११९ ङिङ्गिङ्ग

ङिङ्गि ८ ङिङ्ग

ङिङ्गङ्ग १० ङिङ्गिङ्ग

च

चङ्गङ्ग २ [ चङ्गङ्ग+देव ] = चङ्गिम-दिङ्ग  
(व्याख्या)

चङ्गिङ्ग १२९ चङ्गिङ्ग

चङ्गङ्ग ९ चङ्गङ्ग

चङ्गङ्गङ्ग १० चङ्गङ्गङ्ग

\*चङ्ग ७२ चङ्ग

चङ्ग ३ [ चङ्गङ्ग ] चङ्ग

चङ्गङ्ग ७ चङ्गङ्ग

चङ्गङ्ग १५३ चङ्गङ्ग (म चङ्ग)

चङ्गिङ्ग ३५ चङ्गिङ्ग

\*चङ्गङ्ग ३२ चङ्गङ्ग (व्याख्या)

चङ्गङ्गङ्ग ३०, १०२ [ चङ्गङ्ग ] चङ्ग+चङ्गङ्ग

चङ्गङ्गङ्ग ६ [ चङ्गङ्ग ] चङ्गङ्ग भाषा

फ

फङ्गिङ्ग ३९ फङ्गिङ्ग

फङ्गङ्ग ३२ = फङ्गङ्ग [ फ फङ्गङ्ग ]

ब

बाङ्ग ९० बाङ्ग

भ

भङ्गिङ्ग १० भङ्गिङ्ग (म भङ्गिङ्ग)

भङ्गङ्ग ८ भङ्ग

भङ्गङ्ग ९ भङ्ग

म

म ११ मा (मु म)

मङ्गङ्ग ११ [ मङ्गङ्ग ] मङ्गिङ्ग (मु मङ्गङ्ग)

मङ्गङ्ग ११ मङ्गङ्ग

मङ्गङ्ग १० [ मङ्गङ्ग ] मङ्गङ्ग (मि मङ्गङ्ग)

मा ९

माङ्ग ३२, ३३ माङ्ग (व्याख्या)

माङ्गङ्गङ्ग २ [ माङ्गङ्ग ] माङ्गङ्ग (मु माङ्गङ्ग)

मिङ्ग ३० मङ्ग (मङ्गङ्ग-मङ्ग)

मिङ्गङ्गङ्ग ३ मङ्गङ्गङ्ग

र

रङ्गङ्गङ्ग १९ = रङ्गङ्ग (मु रङ्गङ्ग)

रङ्गङ्ग १० रङ्ग

रङ्गिङ्ग ३७ रङ्गिङ्ग

रङ्गङ्गङ्ग ३०२ रङ्गङ्ग, रङ्ग रङ्ग

रङ्गङ्ग ३७ [ \*रङ्गङ्ग ] रङ्गङ्ग

राम १० राम

\*रामङ्ग ७ रामङ्ग (मु रामङ्ग)

रङ्गङ्गङ्ग १०२ रङ्गिङ्ग

रङ्गिङ्ग ३२ रङ्गङ्ग

य

यङ्गङ्ग १३ यङ्गङ्ग

यङ्गिङ्ग २१३ यङ्गिङ्ग

यङ्गङ्गङ्ग ८ यङ्गङ्ग

यङ्गिङ्ग ३३ यङ्गिङ्ग (व्याख्या) (मु यङ्ग)

वासरगाह ३३ [ वासरनाथ ] चद्र  
 विशिष १४ विकसित  
 विष ८४ = हव ( द्रष्टव्य = मिय )  
 विच्छेद १२७ [ विच्छेद ] वियोग  
 \*विहवण ३३ = विद्रावक  
 \*विरहणो ११६ विरहिणी  
 विवनाह ९० विपद्यते  
 विवहति ७२ विघटन्ते  
 व्व ३२ हव

स

सयलज ( सङ्गलज ) ४० शैलजा  
 \*सक्य ६ संस्कृत  
 सहसरथ ५ शब्दशास्त्र

संनेहय ४ संदेशक  
 सपुण ३३ सम्पूर्ण  
 \*समुह १३ समुत्त  
 समीलिय १६ [ समीलित ] समिश्रित  
 सरवर १४ सरोवर ( गु सरवर )  
 \*सरिच्छ ३६ सदक्ष  
 ससहर ८ शशधर  
 सिरिय १ = सष्ट  
 सिरेविणु ४० सद्ग  
 सिहण ३६ स्तन  
 सुयण ३६ सजन ( व्याख्या )  
 सुकइत ६ सुकवित्त  
 सुममव १० श्रूयताम्

# सन्देशरासकान्तर्गत वनस्पतिनाम सूचि ।

अ	गुह्य ५८ (हि गूढ)
अपर ५१ [अकरा]	अ
अपहय ६१ अगद (गु अगद)	अपहय ५० अगद
अमय ५८ [अमया] इरीवकी	अ
अमिष्टिय ५० अमिष्टिका (गु अमिष्टी)	अम्या ५५ !
असोव ६० असोव	विमर ५२
आ	वीर ६२
आमरुय ५८ (हि अमरुय ?)	वृत् ५० वृत्
आमलि ५८ (गु आमलकी)	वोव ६० वोव
आमिष्टिय ६१ अमिष्टिका (गु अमिष्टी)	अ
आरु ५१ आरु	अम ६३ !
इ	अ
ईसोव ५६ ईसोट (गु असोव)	अम्यीर ६१
एल १० एला (गु एलवी)	अम्युय ६० अम्यु (जौधु)
क	अमी ५५ अमीका (अर)
कदर ६० कदर (गु कदर-दो)	अ
कदम्ब ६० कदम्ब	अवय ६२ (अवय-अमय)
कणवच-दण ५० कदम्ब-दण	अ
कणपार ६० कर्णिकार (गु कणेर)	अक ५० (हि अक गु अकली)
कन्दुहय ५५ कन्दोह (कन्दोह नीलोपलम्)	अक ५५ ?
कन्दुह=अपलम्)	त
कवोल ५९ !	अम्याक ५६ अम्याक
ककिलि ५९ ककिलि	अक ५६
किम्बुय ६०५ किम्बु (गु केम्बु-दो)	अक ५० !
कुङ्कुम ५९	अमर ५१ अमरक
कुङ्कु ५५	अकली ६२ (गु अकली)
कुङ्कुय ६० अक	अ
केवह ५५ केवकी (गु केव दो)	अकली ५६ अकली
ख	अमय ६२ अमय
खपर ५९ (खर) खरि (गु खेर)	अकली ५१ (गु अकली)
खरि ६२ खरि (गु खरि)	अकली ५२ (गु अकली)
खट्वा ५५ ?	अ
खट्वा ६० ?	अक ५० अक
ग	अ
गिर ६२ ?	अकली ६३ अकली

नागरंग ६१ [ नागरंग ] नारङ्ग (शु. नारंगी)

नागवेळि ५८ नागवल्ली (शु. नाग-र-वेल्ली)

नालिपूर ५७ ०नेर (शु. नालिपूर)

निम्ब ५७ (शु. लींब-हो)

निम्ब ५९ (शु. लींब)

निम्बोद ५७ ?

निर्विजिय ५७ निम्बवीज ?

प

पाळास ५७ ०दा

पाटल ५७ पाटल

पिप्पळ ५७ (शु. पीपळो)

पुय ५७ ?

पुण ६३

य

बवळ ५५ बाळुळ

बिस्तरिय ५५ बीजपुरिका (शु. बिजोरी)

बिम्बीय ६० बिम्बीतक

बेरि ६२ बवरी

बोहेय ६२ ?

भ

भन्म ५६ ?

भाहण ६२ ?

भुज ५७ भूज

म

मंजिह ५८ मजिह (शु. मजीठ)

मरुभट्ट ६३ मरुल (शु. मरपी)

महुय ५८ मधूक (शु. महु-हो)

माठलिग ५६ माठलिह

मायन्द ५६ माकन्द

मालइ ५५ ०ती

मालिय ५५ मालिका

माल्ल ५६

मुर ५६

मोय ५६ [ मोदा ] मजमोदा (शु. मजमो)

मोडिम ६३ = मोडा ?

र

रत्तनय ६० रत्तनयन

रत्तयळ ५५ रत्तयळा

रत्तसाळ ६१ ०शाळ

ल

लवंग ६०

लेसूळ ६० ?

व

वट ६७ वट (शु. वट)

वंस ५७ वंस

वायम्य ५९ ?

वाहू ५५ वळपाळ ?

स

सखबत्तिय ५५ शतपत्रिका

सरळ ५९

संश्रिय ५६ = सले ?

सहइ ५९ ०की

साय ५९ साक (शु. साग)

सियर ५६ ?

सिमि ५९ समी

सिरीस ५६ शिरीप (शु. सरस दो)

सीसम ५६ शिसपा (शु. सीसम)

सुरवार ५९ [ सुरदाह ? ] देवदाह

सुदंजन ६१ [ सुभाजन ] सिमु

ह

हिरळ ५७ [ हिरण्य ] धनू

## सन्देश रासकान्तर्गत विशेषनाम सूचि ।

अ	मीरसेण ३ मीरसेण
अहनाज ४ अहनाज रहमान (१) (ध्याया)	मूलत्याग १५ [ मूलस्थान ] मूलस्थान
ख	र
अनाहस ५५, ६० = अनाहसीर्य (गु. संभार)	रामायण ४४
त	घ
तवगतितय ६५ [ तवगतितय ] = तवगतितय (ध्याया)	विजयनगर २४ "नगर-विजयपुर (ध्याया)
न	स
महानगर ४४ महानगर	सनेहरासय १९, सनेहरासय ४ सन्देश
म	रासक
भरद १५ [ भरत ] = भरत नाट्यशास्त्र	सामोर ४९ [ सामरपुर ] = मूलस्थान
भारद ४४ भारत	सुदपवण ४४ सुदपवण कथा (ध्याया)
म	(गु. सदेवंतनी बार्ता)
मिण्डेस ३ म्नेण्डेस	

## सन्देशरासकान्तर्गत छन्दोनाम सूचि ।

अ	न
नरिण १०४, १०९	नन्दनि १०० ("नि")
ख	प
सहस्र ११३	कुल १००
सन्ध ११८, १२१	म
ग	म
गाह ३१, ३१, ३१, ३३, ४५, ४८, ९२, ११३, १२५, १४०, १४०, २१३, २१४, २४०	म
घ	म
वडपह ८५	मरिण ११०
वृद्धि ११०, वृद्धि ११३	मरिणि-मिण्ड १९
उ	र
शेसिण्ड १९, १९	रवणिम-रुड २००
द	ल
दुध ११८, १२१	रंकोर २०३
दोहा ८८, ८८, दोहा ११९, १४०, १५१, १५५	घ
	वण्ड १२, १२१, १४०, १८१, १९०, १९८